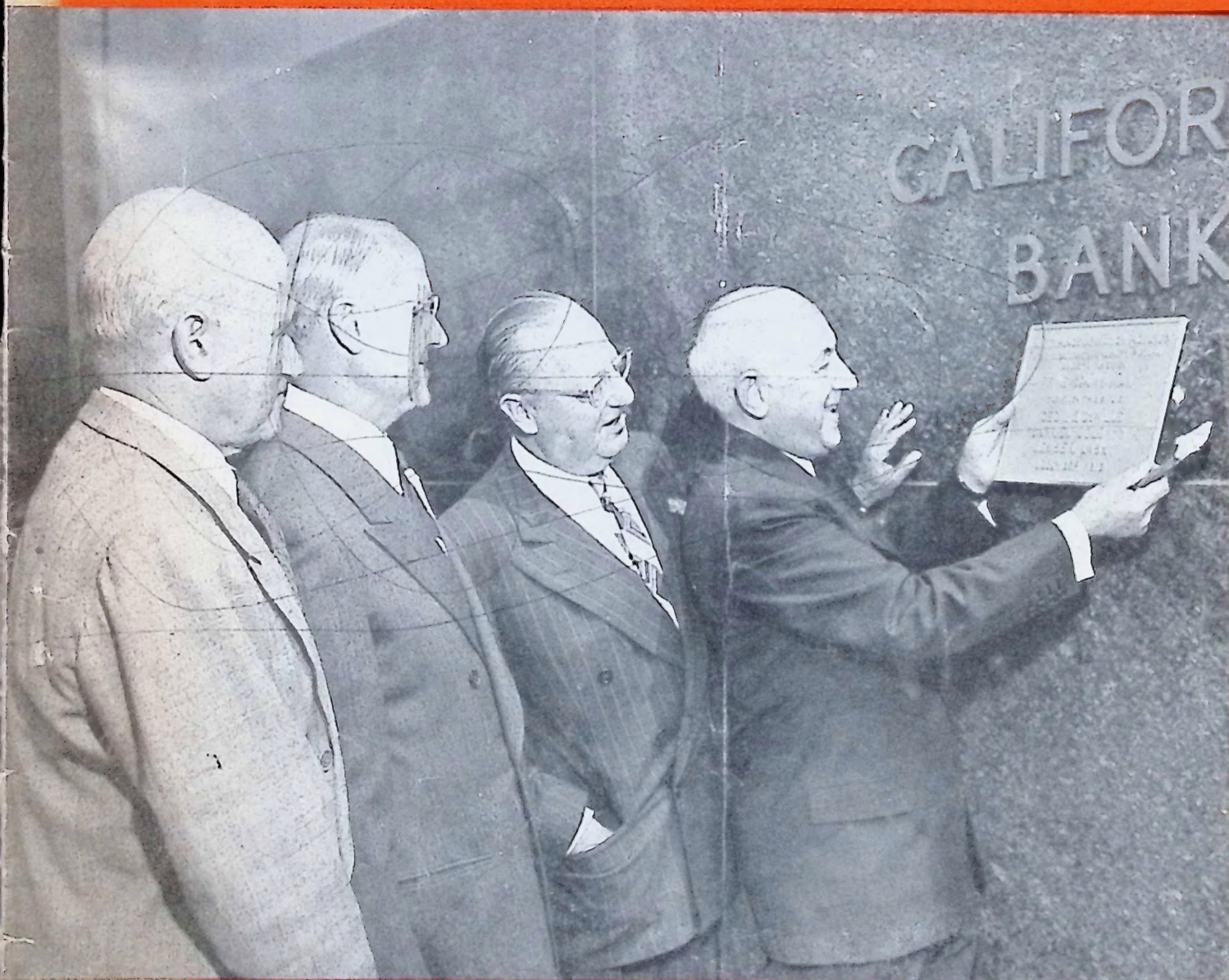


# *The Pulse of the Motion Picture Industry* BOXOFFICE



Samuel Goldwyn, Jesse L. Lasky and Cecil B. DeMille who produced the first Hollywood film in 1913 dedicate a plaque marking the site of the California Bank as the birthplace of production. A barn they rented for studio space once stood there. L. to R.: Goldwyn, Frank L. King, bank president, Lasky and DeMille.

IN THIS ISSUE:

**FULL REPORT ON TOA CONVENTION**

—Begins on Page 8

Entered as second-class matter at the Post Office at Kansas City, Mo., under the act of March 3, 1879.

SEPTEMBER 29, 1951





## **SPREADING THE NEWS**

about M-G-M's Technicolor Masterpiece

# **An American in Paris**

The Season's most honored, most publicized picture!

**82,992,017 MAGAZINE READERS  
SOLD BY EDITORIAL ENDORSEMENT!**

Just a few of the tributes and they're still coming:

**"MOVIE OF THE WEEK"**

*Look Magazine, readership 18,453,000*

**"FIRST SELECTION"**

*Good Housekeeping, readership 9,971,000*

**"RECOMMENDED PICTURE"**

*Woman's Home Companion, readership 6,424,000*

**"SUPER-MUSICAL"**

*Life Magazine, readership 18,212,477*

**"PICTURE OF THE MONTH"**

*American Magazine, readership 5,673,155*

(Continued)



(Continued)

**"PICTURE OF THE MONTH"**

*Redbook, readership 4,304,283*

**"MEDAL FOR OUTSTANDING MOVIE"**

*Parents' Magazine, readership 4,294,721*

**"BEST MUSICAL OF THE MONTH"**

*Cosmopolitan, readership 3,898,000*

**"PICTURE OF THE MONTH"**

*Seventeen Magazine, readership 2,500,000*

**"PICTURE OF THE MONTH"**

*Coronet Magazine, readership 9,261,381*



## PLUS 154,198,164 MORE READERS SOLD BY M-G-M's BIG MAGAZINE CAMPAIGN

Ads on "An American In Paris" in these magazines (*many in full color*)  
—American • Look • Collier's • Life • Saturday Evening Post • McCall's  
True Story • Ladies' Home Journal • Parents' • Modern Screen  
Stories • Movieland • Screen Guide • Motion Picture • Cosmopolitan  
Seventeen • Redbook • Good Housekeeping • Woman's Home Companion

**TOPPED BY GIANT NEWSPAPER AND RADIO PROMOTION!**

★

## NATURALLY YOU MUST ATTEND THE TRADE SHOW, OCT. 5<sup>th</sup>!



ALBANY	20th-Fox Screen Room	1052 Broadway	10/5	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/5	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/5	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/5	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/5	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/5	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	10/5	3 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	10/5	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/5	10:30 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/5	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/5	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/6	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/6	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	10/5	2:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/5	1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	10/5	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/5	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/5	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/5	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/5	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/5	1:30 P.M.
NEW YORK - N.J.	M-G-M Screen Room	630 Ninth Avenue	10/5	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/5	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/5	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/5	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/5	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	10/5	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/5	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/5	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/5	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	10/5	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	10/5	2 P.M.



M-G-M presents "AN AMERICAN IN PARIS" • To the Music of GEORGE GERSHWIN • starring GENE KELLY • and introducing LESLIE CARON • with OSCAR LEVANT • GEORGES GUETARY • NINA FOCH • Color by TECHNICOLOR • Story and Screen Play by Alan Jay Lerner • Lyrics by Ira Gershwin • Directed by Vincente Minnelli • Produced by Arthur Freed • An M-G-M Picture



# AND IT'S J

**'Streetcar' Sets  
16-Year Record**

Warner Brothers' "A Streetcar Named Desire" opened yesterday at the Warner theatre on Broadway and a late box office count disclosed that it would do more for the opening day.

This is said to be the biggest opening day gross of any picture to play that theatre in 16 years.

**20** day. This is said to be the biggest opening day gross of any picture to play that theatre in 16 years.

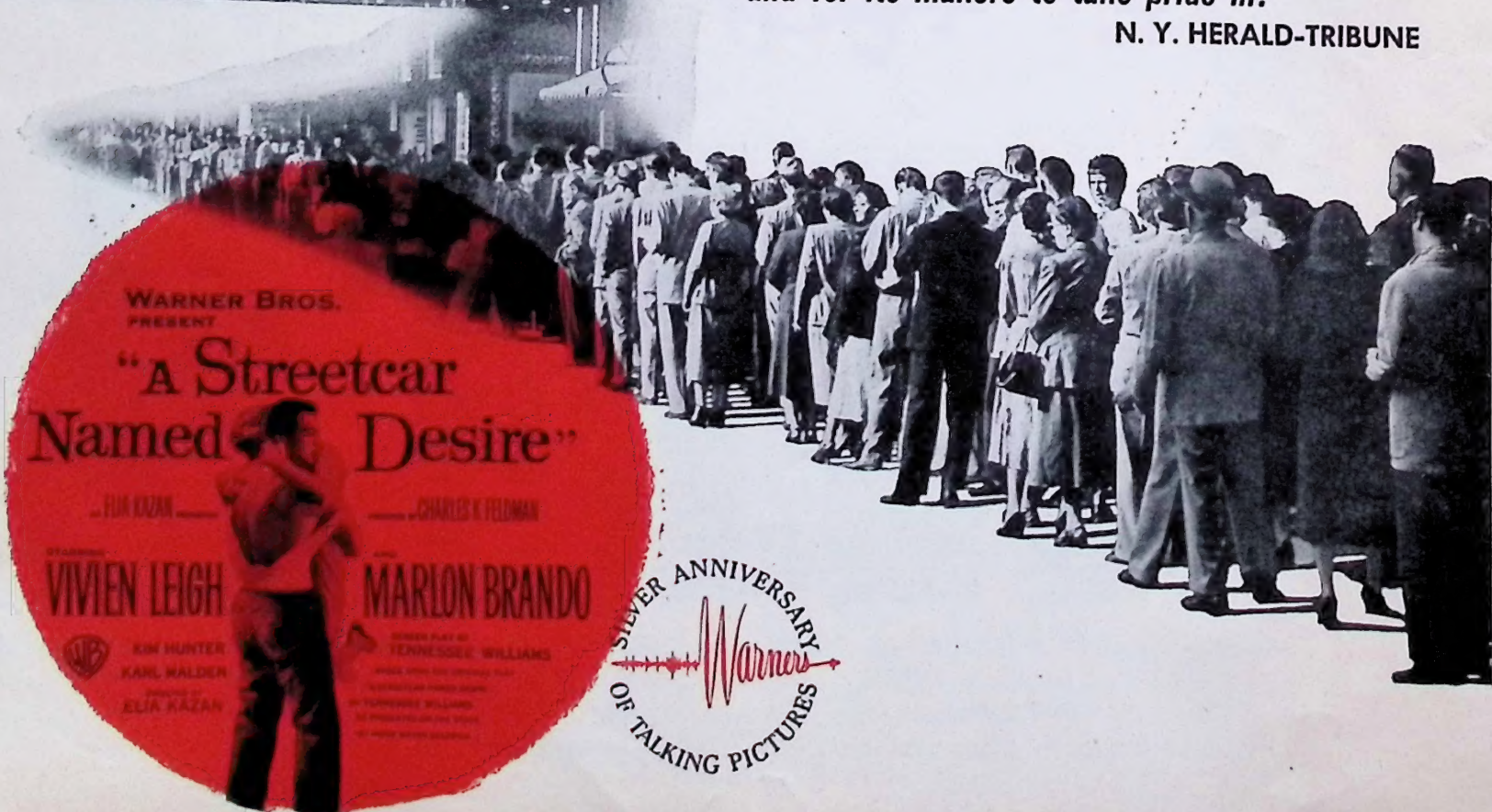
**N. Y. TIMES**

**LOUELLA PARSONS**

**N. Y. MIRROR**

**N. Y. HERALD-TRIBUNE**

**"A STREETCAR  
NAMED DESIRE"  
STARRING  
VIVIEN LEIGH  
MARLON BRANDO**

A circular logo for Warner's Silver Anniversary of Talking Pictures. The words "SILVER ANNIVERSARY" are at the top and "OF TALKING PICTURES" are at the bottom, both in a circular arrangement. In the center, the word "Warner" is written in a stylized script, with a film strip graphic winding around it.



# It arrives JAMMED

**"Street Car" Second Day Tops Record 1st**  
 Indications late yesterday were that WB's "A Street Car Named Desire" in its second day at the New York Warner would hit approximately \$1,000 better than the record first day take of close to \$1,000 for the straight-film-bill for the first night from the Beverly, which would also be about \$1,000 better than the opening biz.

**"Just take it from me, it's terrific!"**

N. Y. POST

**"A picture you will be a long time forgetting—  
if ever!"**

L. A. HERALD-EXPRESS

**"Goes down in the books as one of the great pictures!"**

L. A. EXAMINER

**"Nothing but Oscars in sight!"**

LOUIS SOBOL

**"Takes a high place in the parade of superior pictures!"**

N. Y. WORLD-TEL.-SUN

**"Will hold you spellbound!"**

LOOK MAGAZINE

**"A momentous screen event to  
be lauded long and emphatically!"**

L. A. TIMES

**"A grown-up, gloves-off drama of real human beings!"**

TIME MAGAZINE

**"One of Hollywood's Best!"**

SATURDAY REVIEW OF LITERATURE

**"Breath-taking Vivien Leigh is an Academy Award potential if ever there was one!"**

DANTON WALKER — N. Y. News. Synd.





**PICTURE  
OF THE  
WEEK**

# THE DAY THE EARTH STOOD STILL

Giant  
Robots  
and  
demonic  
machines  
bringing  
the world  
face to  
face  
with the

THE  
DAY  
THE  
EARTH  
STOOD  
STILL

## THE CROWDS ARE BACK!

And 20th Century-Fox's got 'em! That's the story on "The Day the Earth Stood Still" jamming them in at New York's Mayfair. The Interplanetary thriller got off to a great start, topping every regular opening of a company picture to play the theatre!

\*(Advertisement)



## THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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## PLUS VALUES

A NUMBER of plus values are coming out of the Movietime U.S.A. campaign even before its actual start. Aside from the revival of the spirit of showmanship that is gaining momentum and force with each day, one big plus is the new confidence the preliminary meetings have given to industry employees—the rank and file office and backroom workers, ushers and doormen, as well as top-level personnel. This has been an immediately apparent result of the inspiring meetings, starting in Dallas and carrying through to every exchange city in the nation.

It was real inspiration that caused Bob O'Donnell and Col. Cole to insist upon attendance at these meetings of all exchange and theatre employees and their families. Those who have had their faith shaken in the industry and its future have now been given good reason to be most optimistic, to go out and champion their industry as never before. Their backbones have been stiffened and their spirit strengthened in talking back to the knockers. They have been given reason to feel proud of the work they are in, of the industry to which they belong, for its accomplishments in the many ways in which it serves mankind.

Chins are up again. And that's really a plus!

The words and the logic and the facts and enthusiasm poured out by Bob O'Donnell and Arthur Mayer on their round-country tour, magnificently aided by Rev. William Alexander of Oklahoma City will be retained for a long time by all who have come under their spell. This fillip of confidence will increase in force as the effort it was intended to inspire increases.

There is a plus in the local leadership that was brought out of this movement. Exhibitor and distributor chairmen evidence their organizational abilities by following through, saturating their areas with the buoyancy and enthusiasm that have for so long been missing from the motion picture scene.

There is a plus value in the contacts made with exhibitors by salesmen, who for two weeks, instead of selling films are selling showmanship and providing ideas with which to implement it.

There is a plus value in bringing a renewed interest in the physical attractiveness of the theatre, patron comfort and other attributes of efficient operation as a means of attracting and holding patronage.

There are, of course, many plus values in all of the facets of the Movietime campaign from which will accrue a new understanding and appreciation on the part of tradespeople and townspeople of the importance to the community of the motion picture theatre and its management; a better relationship between theatre and news-

paper; a greater respect and resultant cooperation from all of the public.

And, by no means least, there is the plus value of uniting the industry components into one solid unit, planning together and working together, with the single purpose of rebuilding and building anew for greater industry progress.

\* \*

## Public and Self Service

The industry's aid is being enlisted to salvage copper from drippings in the projection booths of theatres, studios and exchanges. By this means it is expected that at least enough copper can be salvaged to insure the industry of maintaining the supply of copper-coated carbons necessary for its continuing operation. There is an additional and very strong inducement in the plan to turn over all monies collected from the sale of copper drippings to the welfare fund of the local Variety Club in each exchange area. This program can be considerably enhanced by means of copper salvage matinees along the lines of such activity engaged in during World War II, when children received free admittance in exchange for copper-containing articles. Alert exhibitors have been operating salvage matinees for scrap iron, aluminum and other essential metals since the outbreak of the Korean war. The cause can be further aided by exhibitors' own contributions of scrap in obsolete parts and equipment that is gathering dust in cellars or attics.

\*

The week of October 7-13 is to be observed as National Employ the Physically Handicapped Week. Employers will be asked to give consideration to the hiring of handicapped men and women, judging them on their abilities, not their disabilities. Many positions in theatres, exchanges and studios can be competently filled by war veterans and others who are physically handicapped. Their employment would be rendering a humanitarian service, giving a morale lift to these deserving people and their families as well as to those who would be working with them. At the same time there is much that an employer can gain, directly and indirectly.

\*

The allegations of Red infiltration and Communist influence in the motion picture industry were spread over the front pages again, as a result of the hearings in Hollywood during the past several days. An opportunity to refute these false charges is presented to the industry via a one-reel dramatic subject, titled "The Big Truth." Made by RKO, in cooperation with the Crusade for Freedom, this reel is available without charge. Every exhibitor should gladly run it.

*Ben Shlyen*



# NEW ORDER OF DAY FOR TOA; TRADE PRACTICES NOW A TOPIC

## Shift in Policy Includes Film Rentals as Matter of Ass'n Concern

By JAMES M. JERAULD

NEW YORK—Theatre Owners of America has embarked on a new course of free discussion of all trade practices, including film rentals, in open meeting and with trade press publicity.

All small town members and operators of individual theatres will be free to present any complaint they wish with assurance that the board of directors will consider each problem.

To give the new policy a flying start, every member wishing to do so was invited to attend a meeting of the board which followed an open forum at the afternoon session of the third day of the convention.

### REGIONALS WANT POLICY VOICE

It was obvious from the remarks of several members that their regional units had felt in the past that questions of policy were being decided by the board without sufficient consideration for the needs of the small town operators.

The new policy has been developing since last year. It was evident in the outspoken criticisms at several sessions of the convention, but reached an open climax followed by a show of hands vote at the Wednesday morning session while the report of the Distributor - Exhibitor Relations committee, headed by Walter Reade Jr., was under consideration. After some critical remarks, Reade addressed the press tables and said these were "off the record" and would have to be cleared through Herman Levy, general counsel. An immediate protest resulted in a conference between Reade and other TOA executives outside the room. Reade returned to the platform and asked all who favored full discussion and full publicity to hold up their hands. The vote was practically unanimous for open discussion.

### CRITICIZES DISTRIBUTOR ABSENCE

Sidney Lust immediately called attention to the fact that no distributor had appeared to explain about product available during the Movietime U.S.A. campaign and no distributor representative had appeared to explain how this product was to be advertised.

Nat Williams followed with some warm remarks about percentage increases. He said only 40 per cent of the pictures were worth percentages and on these exhibitors couldn't make money because of the high rentals. He sharply criticized Paramount and said MGM was the only company doing "an honest job of film selling."

This started a general discussion.

Williams joined in it and said: "If you don't get mean once in a while, you'll wind up out of business."

The gathering was interrupted for lunch and was resumed as an open forum in the afternoon with Myron Blank as chairman.

Then Tom Ribble of the Interstate circuit in Albuquerque, N. M., said he had listened

## TOA to Seek Arbitration Agreement With Allied

NEW YORK—Members of Theatre Owners of America will seek an agreement with Allied States Ass'n on some form of arbitration. Walter Reade Jr. has been authorized by the TOA board to seek a meeting for discussion of the proposal.



Walter Reade Jr.  
greater each year. Allied already has discussed arbitration problems.

Reade has been head of a TOA committee studying arbitration since last year. Several tentative attempts to get together on the subject have been made, but without result.

Mitchell Wolfson, new president of TOA, says that it ought to be possible to reach an agreement of arbitration that would be acceptable to all exhibitors, the understanding in advance being that there will be no coercion on anybody to use it. He pointed out that the increasing litigation and the excessive costs, which eventually go into film rentals, make the need for arbitration greater each year. Allied already has discussed arbitration problems.

to all the speeches and resolutions, but wanted to know what he could go back to New Mexico and report to his regional unit on what was being done for the little fellow.

In a mild voice, he said that he had talked with a friend about Allied's system of exchanging information on rentals and he wanted to know why that wasn't a good system.

"What can I report on arbitration?" he asked. "Where can our men go and say—I got a bum deal—and have something done about it?"

Sam Pinanski tried to answer this by saying the whole theme of the convention had

been for the benefit of the little fellow, the man with the individual operation.

Then he said: "We will only be as strong as the grass roots representatives. Let's talk, with no punches pulled, no cream puff attacks on problems."

This was echoed by Glen Thompson of Oklahoma City. He said he was going home with some disappointment and some hopes. He declared he hopes somebody is going to look after the little fellow.

Myron Blank joined in this attitude by saying, "A united front is our only hope."

Morton G. Thalheimer of Richmond took the floor to criticize the fact that the convention had put "too much emphasis on by-products." He mentioned candy, popcorn and refreshments, which made up the bulk of the trade exhibit.

"We have a right to know what product we are going to get during the Movietime U.S.A. campaign!" he shouted. "We have a right to freely discuss rentals—we have a right to know how roadshow policies are fixed—we have a right to express ourselves without fear of being penalized."

"There are no banners about pictures in these convention rooms. There is nobody here to explain how they are to be advertised and exploited. All I have heard about is candy and popcorn."

"Some thought should be given to how exhibitors can pay 35, 45, 65 per cent for pictures. We can't live on a few good pictures that don't turn in a profit because of the costs."

"The brains of the industry could have come here and sat down and talked turkey."

"There are many phases of this business that should be researched. Nobody knows here what theatres in other places in the same classifications charge—there is no information about apportionments of costs, about labor problems, employe problems. Other businesses have trade associations and ex-

## Controls Getting Tighter, Nate Golden Warns

NEW YORK—It will become increasingly difficult for exhibitors to build or alter their theatres and they should move fast in that direction, Nathan D. Golden, director of the motion picture-photographic products division of the National Production Authority, told the TOA convention theatre equipment and maintenance committee Wednesday (26). A new controlled materials plan scheduling production in the light of supply will be put into effect by the government October 1, he said.

"I urgently advise you to replace worn equipment now. Get theatre seats, carpet, stage and projection room equipment now. It certainly appears that conditions may well get worse before they get better in the procurement of materials and equipment necessary to operate theatres or drive-ins. It will become increasingly difficult to build and alter theatres after October 1."



change information and correct their mistakes. Allied holds clinics.

"We ought to be able to say where costs stop. Let's look the facts of life in the face. Let's quit kidding ourselves."

Myron Blank commented that distributors had been invited to discuss product and had failed to appear. Then he added that he had received a wire from Des Moines of a press association story about the convention which said exhibitors were making all their profits from popcorn, candy and refreshments.

Pinanski took the floor again to say that the trade press was doing a fine job in presenting details of product with analyses. He said there was no substitute for going to exchanges to buy product. He also said he was willing to discuss film rentals with anybody, even though he was ashamed of the high prices he was paying.

#### CAN'T OPERATE AS 'NURSERY'

"Even so," he said, "TOA can't be a nursery to take you by the hand and guide you where you want to go."

Max Connett of Newton, Miss., joined in the discussion by saying that there had been a general impression that Charles Skouras and Mitchell Wolfson and some of the other officers "hold the destiny of TOA in their hands."

He declared that the board can "direct" the officers on what to do, including the discussion of film rentals which form about 99 per cent of all exhibitor complaints.

"It's time to come up with some solution for the little fellow," he said.

Henry Reeve of Menard, Tex., went to the microphone apparently pleased by the turn the discussion had taken, and he said so frankly. He also said he was going home with a "message of hope."

"To me one of the outstanding features of this convention is the decision to let the trade press print everything."

Jack Braunagel of Kansas City echoed this and offered full cooperation in the discussion of drive-in problems.

#### IN FAVOR OF TRADE TALK

Williams again went to the platform, and said, "Trade problems certainly should be discussed. Let's put everything on the record. When a company puts out a selling plan that is racketeering, I think we should say it stinks. It's constructive, and the board should do something about it. We want everything published. Let's start calling some names."

Bob Livingston and Sidney Lust also spoke again along similar lines.

The open forum was followed by a meeting of the board of directors at which the day's developments were again discussed.

#### Tide Has Turned for Industry, Barney Balaban Says

NEW YORK—"The tide has turned and if we chart our course wisely, there's happy sailing ahead," Barney Balaban, Paramount president, told the TOA president's banquet audience Thursday (27). "The future will be good to us if we go to work and make it good. The best pictures in the world will never realize their full potentialities at the box-offices unless the men who control the box-offices take off their coats and go to work—as you are doing now."

Balaban said he was optimistic despite television, now a major entertainment medium and a growing one.



MITCHELL WOLFSON (R) AND CHARLES SKOURAS HEAD TOA

NEW YORK—Mitchell Wolfson, head of Wometco Theatres of Florida, was elected president of Theatre Owners of America by the board of directors on the opening day of the annual convention Monday (24). He succeeds Sam Pinanski.

Other officers chosen were: Charles P. Skouras, president of National Theatres, Los Angeles, chairman of the board; John Rowley, Dallas, and Walter Reade Jr., New York, national vice-presidents; Max Connett, Newton, Miss., secretary; J. J. O'Leary, Scranton, Pa., treasurer; co-chairmen of the finance

committee—Nat Williams of Thomasville, Ga., and Leonard Goldenson, president of United Paramount Theatres, New York; executive director—Gael Sullivan; general counsel—Herman Levy of New Haven.

The election of Wolfson was the result of a feeling among the members that the presidency should move around the country. Wolfson had been asked before to become a candidate, but he had declined on the ground that he was extremely busy at a long distance from New York. He consented finally under pressure.

## COMPO Has No Ambitions to Replace Exhibitor Groups, Depinet Assures

New York—Ned E. Depinet, president of the Council of Motion Picture Organizations, dispelled fears held by many industry members

that if COMPO is a success it will be competitive to theatre associations and consequently will diminish their power prestige. He made this statement at the Theatre Owners of America convention this week.

"I wish to state unequivocally that

such thinking is invalid and unsound to an extreme. If COMPO were to weaken its member organizations, lessen their prestige or compete with them, COMPO by the very terms of its conception would not be a success—it would be a failure. COMPO is an organization of delegated powers. It is an organization of organizations. It is a superstructure that takes

its strength from strong structures that support it. If the base is weak, no superstructure can stand. This is as true in the field of trade organizations as it is in the realm of physics. COMPO's life is dependent on its feed lines. If they fail, COMPO falls."

Depinet described COMPO's "growing pains—and reviewed the efforts toward establishing a similar objective, including the UMPI movement of 10 years ago, the Theatre Institute proposal of Eric Johnston, the American Theatres Ass'n and the old Motion Picture Theatre Owners of America, all of which were moved by the same thinking in the field of theatre operation. He said that TOA is now represented nationally on the COMPO executive committee and some eight TOA units have applied for membership and board representation in their own right.

"I am supremely confident that your abundant evidence of support is insurance positive that Movietime U.S.A. or any other undertaking you direct and authorize cannot lose," Depinet told the exhibitor group.



Ned E. Depinet



# Pulse Beats

## FCC Hearings on TV Channels For Theatres Postponed

Date for the film industry to present its case for special frequencies for large-screen television changed from November 26 to February 25; deadline for filing notices of appearances are back from October 26 to January 25.

\*

## NPA Lauds Film Industry For Salvage Drive Aid

More than 100 tons of iron and steel scrap collected by Paramount, MGM, 20th-Fox, Universal, Warner Bros., RKO and Republic; two others report progress is being made.

\*

## NPA Okays 4 Applications For Theatre Construction

Permits granted C. K. Hammon for drive-in, Gainesville, Fla., costing \$81,900; Peter Mallers for Wayne Theatre, Fort Wayne, Ind., marquee and front, \$16,830, and two theatres in Puerto Rico.

\*

## Canada Collected \$19,087,000 In Ticket Taxes in 1950-51

The provincial government revenues for the fiscal year in each province included: Quebec, \$2,908,000; Ontario, \$10,585,000; British Columbia, \$2,900,000; Manitoba, \$940,000; Alberta, \$815,000; Nova Scotia, \$502,000.

\*

## Advise FCC Reject Petition For UPT-ABC Intervention

Commission staff recommends turning down Fanchon & Marco Theatres plea to intervene in hearings on merger application of United Paramount and American Broadcasting Co.

\*

## Domestic Grosses Up 18% According to Nat Holt

Paramount independent producer finds increase in the past 60 days during his visits to important exchange centers, including New York, Cleveland, Cincinnati and New Orleans.

\*

## Eric Johnston to Europe On Survey for Truman

Economic stabilization administrator to be gone two weeks on mission to investigate conditions overseas; his nine-month leave of absence as MPAA president to expire October 24.

\*

## Spyros Skouras Returns Oct. 2 Following Flight to Rome

President of 20th Century-Fox goes from Zurich, where he saw a demonstration of the Eldophor color television system, to attend a private luncheon Thursday (27) with Dr. Guillo Andreotti, undersecretary to the president's council.

\*

## Universal Staffs Discuss Single Picture Selling

Meetings to interchange experiences on sales policy slated in New York September 28, 29; Chicago, October 5, 6; St. Louis, October 12, 13, and Los Angeles, October 19, 20.

## TOA CONVENTION . . . Cont.

# 'Split Product Only Way To End Print Shortages'

NEW YORK—Large scale day-and-date openings, print shortages and the increasing number of first and second runs were described as among the "gravest dangers facing the business" at the second day of the Theatre Owners of America convention at the Hotel Astor.

One sales manager said the only solution he could suggest was that exhibitors agree to split the product.

Major companies are now making up to 400 prints each on their better product, including the increasing number of expensive Technicolor films. To supply enough prints to meet all simultaneous needs would require 1,200 prints and this "would bankrupt any company," declared Robert Mochrie, vice-president of RKO in charge of domestic distribution.

## EARLIER AVAILABILITY HURTS

Continued increases in the number of first and second runs brought about by competitive bidding were blamed for the print shortages.

The discussion was unique in the history of exhibitor organizations. It was conducted by the distributor-exhibitor relations committee headed by Walter Reade Jr. and was attended by Mochrie; Al Lichtman, vice-president of 20th Century-Fox; William C. Gehring, assistant general sales manager of 20th-Fox; Alfred W. Schwalberg, president of Paramount Distributing Corp.; Charles J. Feldman, domestic sales manager of Universal-International; A. Montague, general sales manager for Columbia Pictures; William F. Rodgers, vice-president in charge of distribution for Loew's, Inc.; Charles M. Reagan, his assistant; and E. M. Saunders, assistant general sales manager.

They all sat on the dais. Herman Levy, general counsel for TOA, and about 100 of the members were present.

The conference opened in an atmosphere of tension. Alfred Starr, keynote speaker, had asked sarcastically the opening day how nine prints could supply 22 first runs in an exchange. The distributor-exhibitor relations committee had discussed various phases of the problem all morning, and it had been agreed that the TOA members would treat the visiting sales executives courteously in spite of the general emotional outlook.

## QUESTIONS BECOME SPEECHES

It had been agreed in advance that the exhibitors would ask questions directed to specific distribution representatives, but some of the questions developed into speeches.

The first questioner wanted to know whether old films would be released to television. He directed this question to Montague, who replied that it was not the present policy of the company to release these films.

Then the questioning veered to availabilities of prints.

Schwalberg said that Paramount used to be able to get along, without complaint, on 277 prints and now requires 400.

"Frankly," he said, "I don't know the an-

swer. We are doing everything we can to relieve the strain."

Lichtman reported that 20th-Fox also is using about 400 prints per picture and finds the cost extremely high because of the increasing number of Technicolor prints.

The complaints were the same from all parts of the country. Starr repeated some of the complaints he had made in his keynote speech. Henry Reeve of Menard, Tex., complained that salesmen never complete deals any more, and Nat Williams, Interstate Enterprises, Thomasville, Ga., asserted flatly that he thought the distributors could make more money by ordering more prints, because exhibitors who can't get prints don't play the pictures. He said 400 prints cost \$200,000, and declared that in one exchange three prints had to serve for 28-day availabilities.

Mochrie interrupted to point out that with all exhibitors free to seek advanced runs under the antitrust decree, hundreds were doing it. In New York, he said, 70 to 80 prints are now in use and in Los Angeles the situation is about the same. The aim, he said, is to get as many first runs in as possible during a 30-day period following the national advertising campaign on a picture. RKO, he said, has stepped up its prints gradually from 375 to 400 to 460 at times without improving the situation.

Competitive bidding was mentioned as one of the factors. Rodgers declared that he was opposed to competitive bidding and was trying to discourage it.

## TOO MANY EARLY RUNS

"If too many exhibitors demand equal availability," he asserted, "it cuts down their profits."

M. A. Lichtman of Memphis arose and expressed the opinion that attempts to stagger runs had flopped. Lichtman admitted that lawyers had advised him to drop the plan in Detroit and that a somewhat similar plan in Philadelphia had failed because of exhibitor opposition.

Montague said he couldn't offer any suggestion, except that exhibitors themselves would have to agree on availabilities.

Mochrie stirred more discussion by saying a "wise" judge in Los Angeles had refused to make a first run out of a house "surrounded by a prairie" in the southern California area and, addressing Skouras, said Harry Arthur had brought that suit.

It was obvious the discussion was getting nowhere when an exhibitor from New Mexico who said he played fifth run in a drive-in said he was facing demands for 5 per cent increases in percentages from month to month and he felt that entitled him to demand earlier availabilities.

Finally Reade asked each of the sales executives on the platform if they would agree to meet with the distributor-exhibitor relations committee from time to time to discuss complaints submitted by individual exhibitor members of TOA. They all agreed, except that Mochrie said he preferred to discuss the problems with individuals.



"The Show Goes On!"  
Act 1—The Press Book  
Act 2—The Radio Show  
Act 3—The Ad Campaign  
—and now

ACT 4—  
**"THE STAR  
TOURS"**

Continuing our united  
industry's celebration of  
"IT'S MOVIE TIME, U.S.A."

# STARS OVER AMERICA!

*Personality Tours Commence Oct. 8th*

## THE FACTS:

### 1. VISITS TO 48 STATE CAPITALS AND WASH., D. C.

Units (of from 5 to 7 people) consisting of the most prominent persons in the acting, directing, producing and writing divisions of the industry will appear at each of the 48 state capitals and Washington, D. C., Monday, October 8th.

### 2. MORE THAN 250 VOLUNTEERS ON TOUR

There will be more than 250 people involved—all of them *volunteers* working for you! Their messages will not be their recent successes but their entire concentration will be on "It's Movietime, U. S. A."

### 3. COVERING AS MANY TOWNS AS POSSIBLE

From the State Capitals by plan of the local state committee the units will proceed as a whole or will be broken into smaller units to cover as many towns as possible within the period between Monday, October 8th and Saturday, October 13th.

### 4. SATURDAY, OCT. 13<sup>TH</sup> IS THE FINAL DAY

All volunteers have been promised that Saturday, October 13th, means return to the various studios and their important jobs of making "Movietime" an all year round realization. There will positively be no deviation from this for any reason.

### 5. BUT THERE'S NO END TO "MOVIE TIME, U. S. A."

This is only the beginning! The show will go on! This industry has proved it can do a great job working hand in hand, unselfishly, sincerely! In unity there's strength! "Movietime, U. S. A." will continue all year long!



## Keynoter: Six Major Problems Confront U.S. Exhibitor



ALFRED STARR

NEW YORK—Alfred Starr, keynote speaker for the Theatre Owners of America convention, went straight to the point in outlining problems which he said were "capable of solution."

Starr is managing partner of the Bijou Amusement Co. of Nashville, Tenn., and operates 15 theatres.

He stated the problems as follows:

1. "Evil of competitive bidding."
2. Multiple equal clearances with no prints available.
3. Lack of decentralization which prevents application of equitable terms to small situations.
4. High rentals in the midst of the Movietime U.S.A. campaign.
5. Arbitration.

### 6. Television.

No problem, he said, is more pressing at the moment than competitive bidding. He said he believed it could be solved, but the reason it has not been solved to date is "because some of the distributors find it to their pecuniary advantage not to do so." Print shortages came second, he said. He cited a situation where 20 theatres have the same clearance break, for which the exchange can supply but eight prints.

He also charged that under present selling practices, some distributors write into contracts that a desired clearance is subject to availability of prints. This, he said, leads to all types of "under-the-counter shenanigans in the booking department."

## Committee Reports And Recommendations

Reports and recommendations of the eight standing committees of Theatre Owners of America, summarized here, were approved at the convention Thursday. The recommendations came as a result of discussions by exhibitors at special open group meetings.

### PUBLIC RELATIONS

The TOA public relations report presented by Samuel Pinanski of Boston and Jack Jackson of New York stressed careful attention to theatre operating details, including clean, comfortable facilities, courteous and neatly attired personnel, constant attention to screen visibility and sound, and consistent honest advertising.

It advocated exhibitor assistance to community movements, friendly contacts with local personages and an exchange of business ideas with merchant neighbors looking toward ways through which there can be mutual benefit.

Exhibitors were asked to check the copy of syndicate writers and radio commentators which is unfavorable to the industry, to correct false statements and to use factual material from COMPO or Ronald Reagan in Hollywood. The committee went on record as being in complete accord with the production code with the hope of preventing criticism at the rural level.

### DRIVE-INS

The TOA drive-in committee report presented by Jack Braunagel of Kansas City called for an end to hard feelings between drive-in and indoor theatre operators through peaceful discussion, and the presentation of a common front in defense of the whole industry when it is subjected to attacks.

Drive-ins were urged to join the Movietime U.S.A. drive, aiding it with special exploitation, the proper selection and presentation of programs, and better service and management. TOA should assist operators to improve their drive-ins, because a dissatisfied customer is a loss to the entire industry. Exception was taken to dark and shadowy pictures which strain patrons' eyes. The suggestion was made that special prints proc-

essed lighter be made for the 3,000 drive-ins, so that results will always be superior to that on the television screens. It was estimated that one-seventh of all U.S. theatres are now drive-ins.

"What we of the drive-ins are working for," the Braunagel report said, "is to get some of those 90,000,000-a-week stay-homes back to the movies."

### CONCESSIONS

The TOA concessions committee report presented by Harold J. Fitzgerald of Milwaukee called for establishment of a service agency to act as a clearing house for manufacturers and members on prices, purchases, market developments, quantities available and other services. The committee felt a strong need for an all-year-round concession service to the exhibitor through appointment of a standing committee consisting of men who have had experience in sales approach and advertising. It would supervise material to appear in an exhibitors concession maga-

zine. The advice of the trade press would be sought.

It was recommended that, prior to a television presentation, all lights be turned on, music furnished and 20 minutes devoted to aisle vending to offset any concession loss in the evening. Prices would be such that no change in pennies would be necessary.

Manufacturers of candy, beverages and ice cream will be asked to incorporate in their advertising a phrase such as "our product can be obtained at your favorite motion picture theatre," and also that they show no prices on their goods. Better intermission television trailers and the production of six Technicolor intermission trailers were advocated. The latter would have a unique selling approach, using sound, musical themes, jingles, seasonal appeal, etc., thus giving exhibitors rotating sales messages at a cost below that which they could otherwise obtain.

Fitzgerald termed the present sales approach to merchandising as still in the silent Keystone days. He said theatres should aim at new forms of important revenue rather than "single-purpose" business, citing the success in this respect of supermarkets. He also mentioned department store income from Walt Disney, Hopalong Cassidy, Roy Rogers and Gene Autry products.

### MOVIETIME

The TOA Movietime U.S.A. committee report presented by Samuel Pinanski of Boston and Mark Chartrand of Miami asked for use of the slogan, "Inspiration, Preparation, Appropriation and Perspiration." The word "appropriation" is an addition.

It was recommended that in situations too small to have been allotted a national newspaper advertisement, the local exhibitors pool a modest budget for placement of similar but smaller ads in local weekly newspapers. It was also recommended that TOA membership consider personality tours as just "extra frosting on the cake," fine if obtainable but unnecessary as an integral ingredient in the drive. Where they occur, it was urged that there be one large celebration rather than a number of smaller events. Small towns unvisited by personalities should try to arrange for special sneak previews.

### EQUIPMENT

The TOA theatre equipment and maintenance committee report presented by Joseph Zaro of Nashville and R. H. McCullough of Los Angeles said that about 40 per

### 'Best Exploitation Section In Any Trade Magazine'

Minneapolis—BOXOFFICE received a pat on the back from Eddie Ruben, Movietime U.S.A. overall chairman at this local level, during a meeting of the Twin Cities executive committee. Ruben took occasion to compliment the publication for its department on promotion ideas in the September 22 issue.

"There's more good sense in the current BOXOFFICE exploitation section than I've ever seen in a trade paper before," said Ruben, picking up a copy from a desk and showing it to the members.

Ruben said he's sure every exhibitor could profit from it and he hoped it would be read and followed by all of the territory's theatreowners.



cent of all theatres lack sufficient screen illumination, and that it is poor business policy not to have the best illumination in order to compete with television. It foresaw a period when equipment and replacement part stocks will be depleted, and allocations of critical materials to theatre equipment manufacturers will be reduced, and urged exhibitors to analyze their needs and buy wisely but not selfishly.

Recommendations also included participation in copper dripping salvages, purchases of flame-proofed draperies, the use of lots of light and animation on theatre fronts, with plastic letters preferred, a prominent location for the boxoffice, maintenance of floor coverings and floors, a vigilant check on sources of fire hazards and a continuing study of the possibilities of three-dimensional projection. Local building and safety departments should be advised about government restrictions on construction and maintenance.

### BUILDING, SAFETY CODES

Henry Anderson of New York presented the TOA report of the building and safety codes and ordinances committee. He is working on revision in the New York state code regulating places of public assembly and also with national organizations working on a national code. An expected increase in the use of safety film should help in the modification of codes and in reducing insurance rates, he said.

### 16MM

Walter Morris of Knoxville presented the TOA report of the 16mm committee. It found that exhibitor vigilance had reduced the unfair use of such film for commercial purposes, but that in some sections the use continues to grow and in others it is entirely out of control. It was noted that as many as 5,000 persons a night get free film entertainment in hotels within walking distance of 35mm theatres. Exhibitors should report offenses.

### LEGISLATION

The TOA national legislative committee report presented by A. Julian Brylawski of Washington, D. C., called for personal exhibitor messages to a congressional committee headed by Rep. R. L. Doughton of North Carolina favoring senate action against a bill exempting religious, educational and other organizations from taxation when engaging in the amusement business.

The TOA local legislative and tax committee report presented by Morris Loewenstein of Oklahoma City noted a new threat in the form of a possible tax on theatre television shows. It noted Kentucky chafing under a 10 per cent state levy, while in Oklahoma City, funds are raised from a sewer tax imposed upon all citizens so that the cost is equally shared.

"Your problems are little understood by the politicians," the report said, "due to a great extent to the rather weak and meek resistance which our industry has exhibited in matters in which many of our public relations are involved. The time has come when only an active interest in our own welfare will save use from destruction."

### TOA Directors to Meet in L. A.

NEW YORK—Los Angeles will be the site of the mid-winter meeting of the new Theatre Owners of America board of directors. The date will be set later. The annual meeting will be held in Washington, D. C.



THE TOA EXECUTIVE COMMITTEE IN SESSION: L to R—Nat M. Williams, Thomasville, Ga.; Elmer Rhoden, Kansas City, Mo.; R. R. Livingston, Lincoln, Neb.; Mitchell Wolfson, Miami; Arthur H. Lockwood, Boston; M. G. Thalheimer, Richmond; Marcus Cohn, Washington; R. B. Wilby, Atlanta; Walter Reade Jr., New York; S. H. Fabian, New York; Sam Pinanski, Boston; J. J. O'Leary, Scranton; Morris Loewenstein, Oklahoma City; H. H. Everett, Charlotte; Ezra Stern, Los Angeles; Herman Levy, New Haven, Conn.; Max Connett, Newton, Miss.; Gael Sullivan, New York, and Albert Pickus, Stamford, Conn.

## Everyone Wants TV Answer

NEW YORK — Theatre television took the center of the stage at the Wednesday morning session of the TOA convention.

Three speeches, a number of questions and some impromptu comments developed the fact that so far theatre television has drawn huge crowds without turning in huge profits; that the "pioneers" are finding it a financial strain in some cases; and that the carrying charges go on whether or not the apparatus is in use.

Mitchell Wolfson, new TOA president, who operates a television station in Miami and has been head of the TOA television committee for the past year, was completely in favor of it. His station is profitable, he said, and in addition helps exploit pictures. He advised all exhibitors to install theatre TV as a protection for the future of the business.

Nate J. Halpern, head of Theatre Network Television, and Marcus Cohn, Washington, D. C., attorney, spoke.

### INDUSTRY SEEKS 6 CHANNELS

Out of a series of questions and comments these salient points emerged:

1. The film industry is seeking assignment of six channels in the 6,000-megacycle range capable of transmitting color. It wants these on a commercial basis with the understanding that admissions can be charged. These wavelengths are far above the standard broadcasting and telecasting bands. Many industrial firms, including pipelines, have wavelength assignments which bear no relation to ordinary broadcasting.

2. How would they be used if acquired? Nobody had a ready answer for this question, but Charles Skouras expressed the opinion that regional groups of theatres would have to finance their own production facilities for musical shows, fights, operas, news programs, or anything else that might be considered suitable program material. He insisted these would have to be in color to make them superior to home television programs. National Theatres, he said, had worked on this idea and had decided it would cost \$3,750,000 to connect 52 theatres, build the broadcasting facilities and provide the necessary production layouts.

3. Sam Pinanski immediately described this as a "showmanship approach" and reported that it is costing him \$400 per month to keep the TV wire connections in the Pilgrim Theatre, Boston, whether or not they are used.

4. The American Telephone & Telegraph Co. is not now equipped for a large scale extension of the present type of theatre TV, but is expanding rapidly. Microwave relay tours can be equipped to handle several groups of wavelengths more readily than can coaxial cables.

### LOCAL TERMINAL LINES NEEDED

5. No new cities can be added to TV theatre connections until they have local terminal exchange facilities. The cost of these runs to about \$28,000 and the telephone company will install them if there is assurance of future business—if the materials are available.

6. The question of materials came up at the afternoon session when Nathan D. Golden, chief of the motion picture-photographic branch of the Office of International Trade of the Department of Commerce, started to talk about copper. He said it takes 200 pounds of copper to make a direct television projector for theatres. He didn't mention RCA, but this is the only one now being made on a large scale, with a backlog of about 200 orders. Golden said copper was becoming increasingly scarce; that it would be more so in the fourth quarter of this year and through 1951.

Early in the discussion Cohn, who is attorney for the industry committee which will appear before the FCC, expressed the opinion that pay-as-you-watch TV systems faced more problems than theatre television. He said that he didn't think Phonevision could get special wavelengths because the FCC would not grant them for use on a pay-as-you-see basis.

Later, while the discussion was centered on industry wavelength applications, he was asked how theatres expect to get assignments if Phonevision, Skiatron and Telemeter couldn't get them. He explained that the present bands were assigned originally for "development" of broadcasting and the waves sought by the industry are not connected with these.



# Movietime U.S.A. Story Goes into 1,755 Dailies

NEW YORK—The industry's Movietime U.S.A. story will go into 1,755 newspapers in 1,410 cities in the next five days as the biggest gun to date in the nationwide drive.

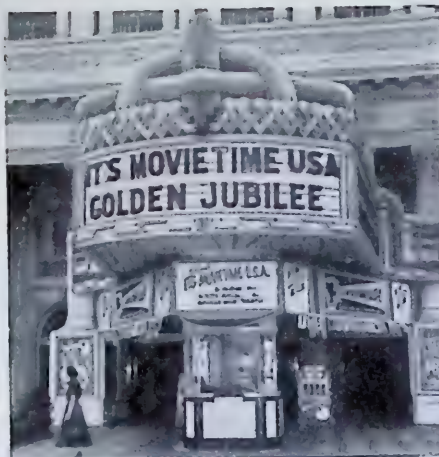
The full-page advertisements which will go in newspapers in cities of 100,000 population and over and the half-page ads which will appear in cities of less than 100,000 are expected to reach 53,000,000 circulation.

Meanwhile, Movietime U.S.A. leaders were readying the next phase of the campaign—the star tours. At a meeting held between Mort Blumenstock, and Samuel J. Briskin who are in charge of the tours and R. J. O'Donnell, campaign director, it was decided that the Hollywood personalities will start out from the 32 exchange centers and then fan out to state capitals and other communities on October 8. This is a change in plans as originally the stars were to start from the 48 capitals.

Texas, where Colonel H. A. Cole and O'Donnell originated the Movietime idea, is going great guns in the special campaign being conducted in the Lone Star state. Projects tested here will be used elsewhere in the country. Last Saturday, 60,000 Dallas children attended free movies in 59 theatres in the biggest attendance day theatremen have ever had in that town.

Newspapers are giving the campaign a terrific play throughout the country. The Hearst chain has recognized the national importance of the drive. A feature, "Movies to Mark Golden Jubilee," has appeared in the New York Journal-American and will be repeated in other Hearst papers. It will be followed by an editorial which will commend the film industry for its entertainment service to the public. William Randolph Hearst jr. is personally directing the Movietime campaign for his papers.

There was another bright note in the campaign. Charles Skouras, president of National Theatres, has reversed his stand on the Council of Motion Picture Organizations and has agreed to participate in Movietime U.S.A. on "a limited scale." Following a luncheon with O'Donnell and Arthur L. Mayer, COMPO executive director, Skouras shifted his stand



In Los Angeles, there was no mistaking that Movietime U.S.A. was on its way. The Forum Theatre used the marquee attraction areas, valances, posters and other display pieces to so announce.

and directed that his theatres order accessories for the campaign.

The Lux radio show on Monday (24) presented excerpts from productions of eight studios and it was estimated that more than 1,000,000 persons heard the program. The sequences were taken from forthcoming product, to be in release during the Movietime campaign.

## Grass Roots Approach In Detroit Drive

DETROIT—Movietime campaign in Detroit will concentrate on the grassroots angle, with the objective of taking the industry itself right out to the people, it became apparent as plans were discussed this week.

Typical is to be a series of newspaper promotional pieces for the industry as whole, to be headed "Meet Your Exhibitor." These will be built around personal sketches and photos of individual exhibitors, ranging from the independent with a single house to executives of larger organizations. The goal is

## 'Speak Up!' Pamphlet Available from Compo

NEW YORK—A heavy demand for reprints of the pamphlet, "Speak Up Movie Folk, It's Your Industry They're Knocking!" is reported by the Council of Motion Picture Organizations for use in the Movietime U.S.A. campaign. This popular public relations piece, written by Silas F. Seadler, advertising manager of Metro-Goldwyn-Mayer, and first published in Boxoffice, can be obtained directly from Compo headquarters, 1501 Broadway, New York 18.

to give the public an acquaintance with the industry's personalities at the home level.

A similar method was used very successfully about a year ago in the Detroit Free Press with a series of articles on "New Faces Going Places," pictures and sketches of new actors on the screen, usually little known.

A similar use is being made of the stars who will appear here next month in connection with the Movietime campaign. Instead of arranging a series of personal appearances in theatres, where the public will have to pay to see them, the personalities will appear before women's clubs, civic and business groups, and wherever Detroiters gather so that they will have a chance to meet at man-to-man distance, and really get acquainted.

Sam Barrett, head of Cooperative Theatres of Michigan, has been named head of the finance committee for the drive.

## Find Some Exhibitors Who Haven't Heard

MINNEAPOLIS — The Movietime U.S.A. campaign committee at the local level has found that there are some exhibitors who not only don't read the trade press, but also don't take the trouble to open all their mail. And this condition hasn't made the committee's task any easier.

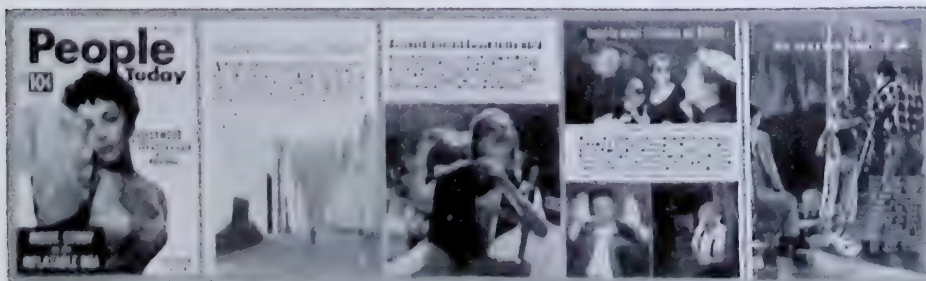
The trade press, of course, has been filled with Movietime U.S.A. news and North Central Allied here has sent letters to all exhibitors urging them to support it 100 per cent. Yet the committee has discovered there are some exhibitors who don't even know the drive is under way to put new life into their boxoffice.

In one instance, for example, the manager of an independent circuit theatre, in ignorance of Movietime U.S.A., wasn't even aware that a Movietime U.S.A. exhibitors' regional meeting was being held in his town, around the corner from his theatre, and he didn't attend. Correspondence informing him of the meeting had been unopened.

## Minneapolis Pitches Into Pot for \$7,500

MINNEAPOLIS — Twin Cities' exhibitors are to pitch into a \$7,500 campaign pot of their own as a tie-in with the national Movietime U.S.A. drive. Including additional newspaper, radio and billboard advertising spreads, plugging on the theatre screens and the distribution of heralds to patrons, it was detailed at an enthusiastic meeting of the theatreowners this week.

The plan was formulated by Harry Green



## THE INDUSTRY STARTS GETTING SOME GOOD PUBLICITY BREAKS

The magazine world continues to give the film industry a break, following the Life magazine article of several weeks ago. People Today, in its current issue, has a 15-page feature, "Hollywood, the Lively Corpse," which is favorable to filmdom.



and Charlie Winchell of the area's publicity committee and presented to the Minneapolis and St. Paul exhibitor gathering by overall chairman Eddle Ruben and Harold Kaplan, the latter Twin Cities executive committee chairman.

After the kind of campaign mapped out there shouldn't be a Twin Cities' resident unaware of Movietime U.S.A. declared Ruben. It'll focus attention on all of Minneapolis and St. Paul theatres, he explained. A person won't be able to go up and down any street without learning that it's Movietime U.S.A. as a result of the message carried on billboards, according to Ruben.

Among other things planned is a dinner for the board of directors of all civic clubs to deliver the Movietime U.S.A. message to the Minneapolis and St. Paul business and other leaders. It's also planned to have the disk jockies on Twin Cities radio stations present interviews with leading film stars during their broadcasts.

### In the Lone Star State They Say It in Spanish

DALLAS—The Movietime in Texas campaign has found a good neighbor. There will be a coordinated movement of "Movietime en Tejas" by exhibitors in the state who show Spanish-language pictures exclusively or a large part of the time. At the request of Azteca Films, Inc., and other distributors of Mexican and Spanish product, special trailers were made up in the language for the coming campaign.

These were especially requested despite the additional cost it would entail to make them for the Latin segment of the state's population. Paul Short, chairman of the advertising committee of Texas COMPO, through special arrangements expedited the making of the trailers in the language in New York City and had them ready in the Dallas branch of National Screen on September 14.

"Activity on Movietime in Texas by the Spanish-language exhibitors has been most enthusiastic," stated Charles E. Carden, executive director of Texas COMPO showmen. "Besides pledging nearly 100 per cent in the Texas COMPO program, these distributors and exhibitors actively participated in the regional pep rallies at San Antonio, Harlingen and Corpus Christi.

The following Spanish-language exhibitors are actively enrolled in the Movietime en Tejas campaign:

Humberto Gonzales of the Rex Theatre at Zapata; Ernesto Ramirez, Roma Theatre at Roma; Raul Pena, Rau Con Theatre at Roma; Mike Garcia, Hut Theatre at Rio Grande; H. R. Garza, Mexico Theatre, Rio Grande; Narciso Guerra, Guerra Theatre at Grulla; Enrique Flores, Rio Theatre at Mission; Mrs. Esther Cuellar, Mexico Theatre, McAllen; A. R. Pena, Alamo Theatre, Alamo; M. Benitez, Nacional-Weslaco; Manuel Womble, Royal Theatre, La Feria; A. C. Longoria, Rolo Theatre, Monte Alto; Luis Puente Jr., Mexico Theatre, Raymondville; E. Gomez, Alameda Theatre, Sebastian; Mrs. E. R. Ruenes, Ruenes Theatre, San Benito; R. T. Ramirez, Roxy Theatre, Port Isabel; Mrs. Francisca Canas, Rex Theatre, Rio Hondo; Francisco Trevino, Ideal Theatre, Pearsall; Gustavo Lavenant, Haydee Theatre, Dilley; George Carpinteyro, Ramirez Theatre, Cotulla; Benito Silvas, Mexico Theatre, Carrizo Springs; Max Silvas, Silvas Theatre, Asherton; Ignacio Luna, Luna Theatre, Crystal City; Alvaro Gonzales, Rio Theatre, Encinal; Teodoro Gonzalez, Nuevo Theatre, La Pryor; Miguel Galvan, Pena Theatre, New Braunfels; Juan Mansivais, Monsavais Tent Show, Kenedy; Ulysses Cazamias, Fiesta Drive-In, San Antonio; S. K. Barry, El Capitan Drive-In, San Antonio; Arnulfo Gonzales, Avalon Theatre, Corpus Christi; Gilbert Fernandez, Globe, Corpus Christi; Francisco Zapata, Zapata, Sinton; S. Valencia, Valencia Theatre, Gregory; Mateo Vela, Iris Theatre, Alice; G. R. Trevino, Alta Vista Theatre, Beeville, and Pete Stolis, Venus Theatre, Victoria.

# Record Suit in L.A. Court; Ask \$9-Million Damages

LOS ANGELES — Seeking a precedential total of \$9,133,944 in triple damages, three federal antitrust suits were filed simultaneously on Monday (24) in U.S. district court here on behalf of as many theatres in the Hollywood-Beverly Hills area. Involved are the Hawaii and Marcal theatres in Hollywood and the Beverly Music Hall in Beverly Hills.

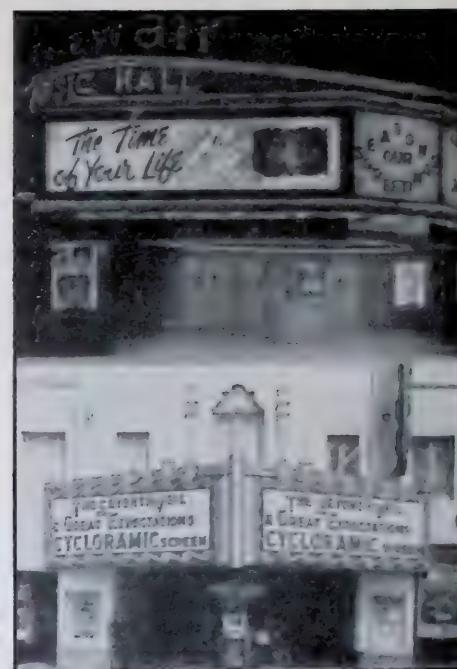
The actions were filed by Attorneys Fred A. Weller and Harry Sutton for the operators, Albert Galston and Jay Sutton.

Damages of \$5,223,126 are sought on behalf of the Hawaii, alleging that ever since the showcase was open in 1940 it has been "systematically excluded" from "fair competitive access" to first run product as the result of "conspiracy on the part of the distributors and Fox West Coast interests." The Hawaii is an 1,106-seater.

Damages of \$1,879,200 are sought on behalf of the Marcal on the contention that the distributors and affiliated chains from 1936 to 1948 would give the house only a "virtually last run position" on Hollywood Blvd., while at the same time "advancing a half dozen of their own theatres either to a first run playing position or to a position well ahead of the Marcal."

On behalf of the Beverly Music Hall, the complaint covers the period from 1944 to 1950 and seeks damages of \$2,031,618, alleging the house has been subjected to "many of the same unfair practices and discriminations as were allegedly levelled at the Hawaii and Marcal.

Named as defendants were 20th-Fox, National Theatres, Loew's, Inc., Warners, RKO Radio, Paramount, Columbia, Universal, United Artists and Fox West Coast.



Two of three theatres involved . . . for the Hawaii Music Hall, \$5,223,126 is asked, for the Marcal, \$1,879,200 in antitrust damages.

The Beverly Music Hall is now under long-term lease to Station KLAC-TV as a television theatre.

Galston and Sutton operate as Galston and Sutton Theatres, Inc., Wolverine Investment Co., Hawaii Theatres, Inc., and the Galston-Sutton Co.

## Saddler-Pep Theatre Telecast Fails To Draw as Heavily as First Bouts

NEW YORK—The drawing power of the exclusive theatre telecast of the Saddler-Pep featherweight championship fight at the polo grounds September 26 did not match the pull of the Robinson-Turpin bout, although the Stanley in Philadelphia and the Pilgrim in Boston were a sellout before the fight started.

Business at the Fulton, Pittsburgh, was "disappointing" with only 1,400 of the 1,600 seats sold, due to competition from the Stanley for the first time. Business in the three Chicago houses was only half-capacity, due partly to a last-minute downpour. The RKO Keith, Washington, and the Grand, Albany, also were below capacity.

In Albany, which has been a hot big-screen telecast town, Wednesday night's crowd showed that fight fans shop telecasts just as film fans chose pictures. About 1,100 persons paid \$2 each to see the bout. This contrasted with 1,550 seats sold for the Robinson bout and a turnaway crowd of another

1,000 persons. Manager Paul Wallen also reported a drop in out-of-town sales.

Sixteen theatres in 12 cities carried the fight, with three new theatres added to the network—the Music Hall in Minneapolis, the Stanley in Pittsburgh and the Capitol in Binghamton, N. Y.

Theatre Network Television paid a reported \$10,000 to the International Boxing club for rights to the theatre telecast. RKO Pathe Pictures, which filmed the fight, paid \$100,000 for the movie rights, it was reported.

A total of 1,350 prints of the Saddler-Pep fight were made by RKO for showing in the U.S. and an additional 75 will be made for Canada. Dupe negatives will again be made for shipping to other parts of the world.

Fewer cameras were used in shooting the Saddler-Pep fight than were used for the Robinson-Turpin bout two weeks earlier and this speeded up the processing and cutting of the completed fight picture, according to Robert Mochrie, RKO sales head.



# A Story for Film Buyers!

A buyer puts together two pictures. He's not sure of either one. They're good pictures, yes, but no names for the marquee, no history as a program. So he worries.

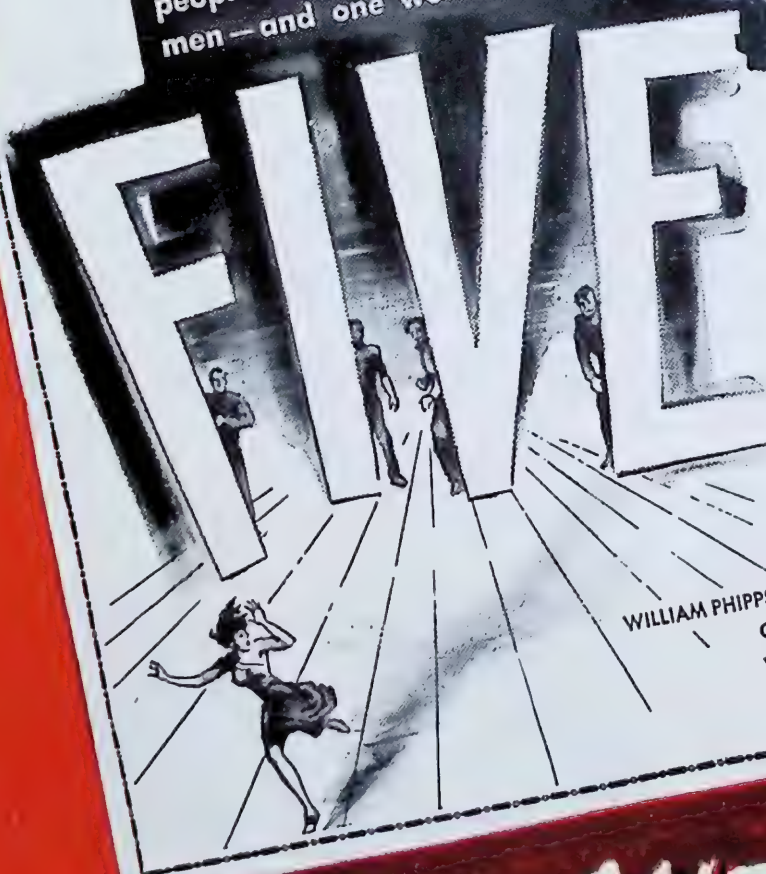
Anyway, the program plays, the crowds come in droves—and suddenly, the exhibitor discovers he's a genius!

Here's that kind of a show. Wherever it's played—and been exploited—it's done business, important business.

Wouldn't you like to be a genius, too?

## SHOCKER SHOW — a new and unusual motion picture...

The story of the last five  
people left on earth... four  
men—and one woman!



ONE  
ONE GIRL... THE LAST ONE  
LEFT ON EARTH!

TWO  
TWO HOURS OF THE MOST  
SPELL-BINDING ENTERTAIN-  
MENT EVER FILMED!

THREE  
A STORY OF THE THREE ELE-  
MENTAL PASSIONS THAT RULE  
US ALL—LOVE, HATE, FEAR!

FOUR  
FOUR MEN... ALONE WITH  
THE KNOWLEDGE THAT IN ALL  
THE WORLD THERE IS ONLY  
ONE WOMAN!

"FIVE"

HAS spectacular plot... skillful  
production... sensational theme  
... terror and shock... con-  
siderable realism.  
—N. Y. Daily News

starring  
WILLIAM PHIPPS • SUSAN DOUGLAS • JAMES ANDERSON  
CHARLES LAMPKIN • EARL LEE  
Written, Directed and Produced  
by ARCH OBOLER  
radio's outstanding dramatist  
A COLUMBIA PICTURE

# SHOCK 'EM AND YOU'LL



Reproduction of the actual ad used in New Brunswick, N. J. And it got more business than any Columbia picture in the last year—except "Born Yesterday"!

'NOT FOR THE  
FAINT-HEARTED'

AIR-CONDITIONED  
**NEW OPERA HOUSE**

**PARENTS!**

WE URGE YOU  
TO SEE THIS PICTURE  
BEFORE YOU ALLOW  
YOUR CHILDREN  
TO SEE IT!



*...the worst  
crime of all!*

**M**ADMAN  
URDERER  
ANHUNT

**THE SHORTEST TITLE  
THE BIGGEST THRILL**

Screen Play by NORMAN REILLY RAINE  
and LEO KATCHER  
Produced by SEYMOUR NEBENZAL  
Directed by JOSEPH LOSEY

COLUMBIA PICTURES presents  
LUTHER ADLER with **"M"** starring DAVID WAYNE • HOWARD DA SILVA  
with Martha Gabel • Steve Brodie • Raymond Burr • Glenn Anders • Karen Morley • Norman Lloyd

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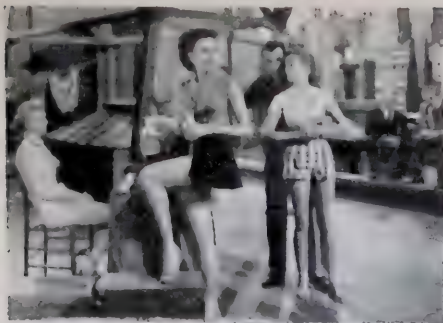
**ROCK 'EM!**

**COLUMBIA  
MEANS  
BUSINESS**





## Color Features Via Five Processes



TECHNICOLOR: Gloria DeHaven, Ann Miller, Janet Leigh, Tony Martin in "Two Tickets to Broadway." (RKO).



ANSCOCOLOR: Cyd Charisse and Stewart Granger in "The Wild North." (MGM).



SUPERCINECOLOR: John Agar and Patricia Medina in "The Magic Carpet." (Columbia).



WARNER BROS. COLOR: "Carson City" with Randolph Scott and Lucille Norman. (WB).



TRUCOLOR: "Honeychile" with Judy Canova and Eddie Foy Jr. (Republic).

## FORECAST ON THE COLOR MARKET

# Plenty of Color Coming; 137 Films on Schedule

### Five Processors Now Providing Product, With Technicolor Top Producer at 76

By FRANK LEYENDECKER

NEW YORK—The steady advance in the use of color for important feature pictures is evidenced by the recent product announcements of the major distributors, at least half of which will release a greater number of pictures in color during 1951-52 than they released during the 1950-51 season.

Eighteen of the 36 features in the Universal-International production schedule for the coming fiscal year will be in Technicolor, and Warner Bros., MGM, 20th Century-Fox and Monogram-Allied Artists are all increasing their color schedules. Paramount, Columbia, RKO and Republic will probably release the same number of color features as last season. United Artists, which depends entirely on independent producers for its release schedule, has only three, "The African Queen," "The River" and "Saturday Island," all produced abroad, in color for 1952 release to date. Lippert has no color productions scheduled.

#### 56 TECHNICOLOR FILMS READY

While Technicolor, the earliest established color process, will remain far in the lead with more than 56 productions already completed for release during the 1951-52 season and at least 20 more in production or scheduled during the coming months, two other color processes, the new three-color Supercinecolor and Trucolor, are still the runners-up in this field. Both MGM and Warner Bros., which have used and will continue to use Technicolor extensively, are also experimenting with other color processes in forthcoming features. MGM used Anscocolor for the first time in "The Wild North," new outdoor film starring Stewart Granger, and Warner Bros. is using its own process, as yet untitled, in "Carson City," new outdoor picture starring Randolph Scott. Neither picture is scheduled for release before 1952, according to present plans.

During 1950-51, 64 Technicolor pictures were released by eight major companies, seven Cinecolor pictures were released by Columbia and Monogram and Republic released four in Trucolor.

#### COLOR STRONG SELLING POINT

Most exhibitors, as well as the major distributors, admit that color is a strong selling point, particularly in musicals and outdoor spectacles, and almost every important picture in the musical classification is now made in color. The month of August saw the greatest number of Technicolor pictures playing simultaneously at Broadway first run houses, including "Show Boat" at the Radio City Music Hall; "Meet Me After the Show" at the Roxy; "Alice in Wonderland" at the Criterion; "David and Bathsheba" at the Rivoli; "Little Egypt" at the Mayfair and "Tales of Hoffmann" at the Bijou. Others

which closed Broadway runs during August or opened late in the month to carry through to September were: "Best of the Badmen," "Passage West," "On Moonlight Bay," "Mark of the Renegade," "Rich, Young and Pretty," "Happy Go Lovely" and "Take Care of My Little Girl." "Painting the Clouds With Sunshine" opened just before Labor Day and "The River" started a two-a-day run at the Paris Theatre September 10. Seven of these are musicals, which made a Technicolor-ful musical month for New York.

The Radio City Music Hall, after ten weeks with "The Great Caruso" and eight with "Show Boat," opened "Captain Horatio Hornblower" September 13 and will follow this with "An American in Paris," all Technicolor features, to give the world's largest theatre more than six months without a black-and-white feature on its screen. "David and Bathsheba" is expected to run through November at the Rivoli and thus will be playing simultaneously with "Quo Vadis," another costume spectacle which MGM heralds as the most elaborate and expensive feature in years, which is scheduled to open simultaneously at the Astor and Capitol early in November.

Despite the recent tests of color television in New York City, the industry realizes that regularly scheduled color TV programs are still years off and that color on film theatre screens will offer the public something it cannot yet get in the home.

While the August high of Technicolor fea-

## Fund Boosts Investment In Color Film Firms

PHILADELPHIA—Delaware Fund, a fully-managed mutual fund, last week increased its holdings in Technicolor and, at the same time, issued a statement explaining why it is investing in color film stocks.

W. Linton Nelson, president of the \$10,000,000 fund, which also holds shares of Cinecolor and Republic Pictures, said he not only was confident that motion picture attendance will increase but that there will be a substantial demand for color television films. "We believe there will be an increasing demand by the public for colored films which will help sustain earnings of these companies until the longer-range television demands becomes a reality."

He also pointed out that one only has to relate the limited color finishing facilities to the tremendous potential demand to realize that these color film processors can enjoy prosperity for years to come.



tures is not likely to be reached during any one month of 1951-52 selling season, an average of one-third of the important pictures in color, exclusive of minor westerns or action programmers, is likely to be maintained during the fall months.

In addition to "An American in Paris" and other Technicolor features mentioned above, additional features in Technicolor scheduled for fall release will include: "Mr. Imperium," "Texas Carnival," "Across the Wide Missouri" and "Pandora and the Flying Dutchman" from MGM; "When Worlds Collide," "Crosswinds" and "Silver City" from Paramount; "Anne of the Indies," "Man of Two Worlds" and "Golden Girl" from 20th Century-Fox; "Two Tickets to Broadway" and "Flying Leathernecks" from RKO; "The Golden Horde" and "Lady From Texas" from Universal-International, and "Distant Drums" from Warner Bros.

#### MGM'S COLOR SCHEDULE

For 1952 release, MGM also has "Singin' in the Rain," "Belle of New York" and "Ivanhoe" completed and "Skirts Ahoy," "The Merry Widow" and "Scaramouche" in work; Paramount has "Aaron Slick From Punkin Crick," "Denver and Rio Grande," "Flaming Feather," "Green Gold of Nevada," "Hong Kong," "Red Mountain" and "Warbonnet," as well as Cecil B. DeMille's multimillion dollar spectacle, "The Greatest Show on Earth" completed and "Shane," "Somebody Loves Me" and "Son of Paleface" in work; 20th Century-Fox has "Kangaroo," "Friendly Island," "Lydia Bailey," "Red Skies of Montana" and "With a Song in My Heart" completed and "Belles on Their Toes" and "Wait Till the Sun Shines, Nellie" in work; Universal-International has "Battle of Apache Pass," "Bend of the River," "Bronco Buster," "Cave of the Outlaws," "Cimarron Kid," "Flame of Araby," "Son of Ali Baba" and "Treasure of Lost Canyon" completed and "The World in His Arms" in work; Warner Bros. has "Bugles in the Afternoon" completed, "The Crimson Pirate" and "Where's Charley?" in work abroad and "About Face" and "The Big Trees" in work in Hollywood, and RKO has "Chuck-A-Luck," "Half Breed," "Jet Pilot" and "Sons of the Musketeers" completed. United Artists has the aforementioned "The River," "The African Queen" and "Saturday Island." Columbia has "Ten Tall Men," "The Brigand," "California Conquest," "Brave Warriors," "Cripple Creek," "Captain Blood, Fugitive," "Man in the Saddle" and "Thief of Damascus" completed. Walt Disney has completed his live-action "Robin Hood" in England for RKO release and John Ford has completed "The Quiet Man" in Ireland for Republic release. All of these are in Technicolor. At least a dozen more Technicolor features will go into production before the end of 1951.

#### BRITISH FEATURES DUE

Several British-made pictures in Technicolor not yet released in the U.S. are: "Gypsy Blood," produced by David O. Selznick and Alexander Korda, starring Jennifer Jones; "The Elusive Pimpernel" and "Bonnie Prince Charlie," both starring David Niven; "The Magic Box," starring Robert Donat, and "No Vultures Fly."

As for Cinecolor, the company expects to process, during the 1951-52 season, 40 features in Supercinecolor and 12 to 15 in Cinecolor. These figures are "contingent upon the outlook for independent producers," with whom

Cinecolor does the bulk of its business.

Completed in Supercinecolor and awaiting early release are "The Barefoot Mailman" (Col), "Sunny Side of the Street," (Col), "The Magic Carpet" (Col) and "Drums in the Deep South" (King Brothers-RKO Radio).

In preliminary editing stages, in Supercinecolor, are "Three for Bedroom C" (Alper-son-Bren, no release) and "Sound Off" (Col).

Monogram-Allied Artists has committed itself to make 12 in Cinecolor and three in Supercinecolor on its 1951-52 slate. So far announced for Supercinecolor are "Aladdin" and "Beauty and the Beast." Set for Cinecolor are "Rodeo," "Flight to Mars" and "Fort Osage" (all completed); and "Hiawatha," "The Big Top," "Flat Top," "Little Shepherd of Kingdom Come," "Queen of the Universe," "The Rose Bowl Story," "Wild Stallion" and "The Yellow Knife."

Republic, which released four pictures in Trucolor during 1950-51, already has two starring Judy Canova, "Honeychile" and "Oklahoma Annie," completed in the new three-color Trucolor process and two Roy Rogers pictures, "Pals of the Golden West" and "South of Callente," completed for the new season. RKO has also taken another picture in Trucolor, "Montana Belle," starring Jane Russell, for release during 1951-52.

Anscocolor, which had only "New Mexico," United Artists release, and "Alice in Wonderland," distributed by Souvaine Selective Pictures, during 1950-51, already has the MGM release, "The Wild North," ready. Because of the unfavorable reviews on the Anscocolor in "Alice in Wonderland," the company issued a statement that the picture was filmed in France in 1948 and was not representative of the improved Anscocolor process.

So, with Supercinecolor and Trucolor gaining on Technicolor, which is still far in the lead in the film industry, and Anscocolor and the new Warner Bros. color process just getting started, the industry now has five color processes to choose from for use in forthcoming productions.

### Propose Pennsylvania Tax On Theatre Television

HARRISBURG—Theatres in Pennsylvania showing television pictures on their screens would be required to pay a special \$2,000 license fee under terms of a bill in the general assembly. The measure was introduced September 20 in the house of representatives by three Philadelphia Democrats.

At Philadelphia, the city council is considering enactment of an ordinance which would require a \$1,500 license tax for theatres showing special and sports events on television screens.

### Arenson-Farros Starts First of 5 Pictures

CHARLOTTE, N. C.—Arenson and Farros Products Co., which has been distributing "Ding Dong," an exploitation film, in the south will do five musicals in the next year. The first of the quintet went into production last week. Most of the pictures will be in color, with William Kent both producing and directing. The firm is operated by H. G. Arenson of Charlotte and Harry A. Farros of San Francisco.

## 60,000 Dallas Kids See Free Movietime Shows



Buttons being delivered to the office of the schools superintendent as admissions to the free shows. Left to right: W. T. White, superintendent; T. A. Vines, of Kiwanis International; James O. Cherry, Movietime special events chairman; W. W. Wilson, president, Oak Cliff Kiwanis club.

DALLAS—Sixty thousand Texas kids went to the movies free in 59 Dallas theatres Saturday (22). It was the kickoff event for the Movietime Texas U.S.A. campaign and was a major feature of National Kids Day sponsored by Kiwanis clubs.

Children started to line up in front of theatres around 8 a. m. and by the time the performances were ready to begin managers in neighborhood theatres were directing the overflow to downtown houses.

Kiwanis club members turned up at each show to act as hosts with the managers and theatre personnel.

Mayor J. B. Adoue Jr. of Dallas; Luman W. Holman, lieutenant governor; Colonel H. A. Cole, co-chairman of Texas COMPO Showmen; and Colonel William McCraw, executive director of Variety Clubs appeared on a Liberty net work broadcast.

The youngsters gained admission by wearing Movietime buttons, thousands of which were distributed through the public schools.

Kid Day Copy in Dallas Dailies

### It's MOVIE TIME in TEXAS

and to CELEBRATE it, there will be a

## FREE MOVIE SHOW

FOR ALL DALLAS KIDS!

**SAT. SEPT. 22**  
10:00 A. M.

AT THE DALLAS MOVIE THEATRES LISTED BELOW

The FREE Movie Show for all Dallas kids is the first nationwide event of the Movie Time in Texas Campaign being waged to make your child going to the movies a regular experience.

It is an expression of appreciation for the third percentage required by the Movie Theatres of Dallas, as well as honoring National Kids Day sponsored by Kiwanis International.

The "Movie Time in Texas" Buttons, distributed at the time, which entitles you to the FREE Show and will be distributed by the Dallas Police Department at the Police Station located at 1001 N. Main St. in Dallas. The child must wear a button from his school. He can go to any of the Dallas Police Stations listed below to get his button.

The program is also special FREE Movie Show for Dallas will consist of an outstanding Western or adventure feature picture, a comedy and a musical, and will also be free and a hot. Remember, show us no button no free. All kids must be in the movie theatre from 10:00 A. M. to 1:00 P. M. on Saturday (22) to get the FREE Movie Show. Priority seating for children will be assured FREE!

Movie Time in Texas, which now celebrates the thirtieth anniversary of the first Movie Picture Theatre in America. It was first seen in Los Angeles. From coast to coast, now being sponsored each day by the Dallas Police Department, it is a moving force in the public relations of the Movie in Texas and is completely free to the moviegoers in the Dallas area as is the Movie Picture Theatre.

All Movie Buffs Eligible:

Children 12 years of age and under. All children must be accompanied by a parent or guardian. All children must be in the movie theatre from 10:00 A. M. to 1:00 P. M. on Saturday (22) to get the FREE Movie Show. Priority seating for children will be assured FREE!

Best Place to Go to a Movie Show - An Entertainment



# Men and Events

By JAMES M. JERAULD

## Color TV Maneuvers

AFTER a few weeks of comparative calm the color television storm broke again on all fronts with the word count on announcements and rumors touching new highs. This time there is a mystery touch and some slight dramatization.

First, Spyros P. Skouras, 20th Century-Fox president, announced he was leaving for Zurich to look over Eldophor and find out whether it had progressed enough to be shown to a stockholders' meeting early next month.

Then the RCA mimeographs started to turn out an announcement that a New York-Washington test of the company's color transmissions would be put on Thursday (20).

Paramount went into action in a different way. It decided to hold a "secret" demonstration for physicists and scientists Wednesday (21) of its new color tube. The secret wasn't well kept. Paramount stock jumped five points and newspapermen began clamoring for a look at the new apparatus. It was demonstrated again. This time Adolph Zukor, board chairman; Barney Balaban, president; Richard Hodgson, president of Chromatic, the subsidiary which has been experimenting with the tube, and Paul Raibourn also issued statements praising the new apparatus.

Some of the newspaper critics said it wasn't as good as RCA and CBS. These were the only sour notes.

The Paramount followed with another announcement that Century Projector Co. would handle distribution of its tube-to-film theatre television apparatus and would put color tubes into production in an unnamed place in Connecticut. The Wall Street Journal also said Paramount would manufacture home receivers at this plant, but this seemed unlikely because Paramount has a heavy stock interest in the Allen B. DuMont Laboratories which already make home receivers.

In the meantime a group of engineers representing a number of companies are trying to pool patents and turn out a color tube better than all others to date. Nothing has been heard from this group for several weeks.

It looks as though the rival groups are trying to get there fustest with the mostest as a result of the tremendous interest stirred by televised fights in theatres.

## Transportation

STAR appearances in state capitals and elsewhere for the Movietime U.S.A. start can be huge successes or headaches, depending on the way the transportation is handled. Getting the personalities to state capitals on schedule will not be an overwhelming problem, but if the large groups break up for stops in smaller places the troubles begin.

Field men will go out with each group. The Council of Motion Picture Organizations will pay \$18 per day toward local expenses, but the local payments will be made by the exhibitors.

Only a few days are left to get the money into the local treasuries where it

has to be in advance, if the bills are to be paid. Sending out bills on a pro rata basis afterwards brings no results, as the star tours during the World War II bond drives demonstrated.

If many small towns are visited, the personalities should be warned in advance that they can't always get Pullman accommodations and some of the hotels will be less than first class.

## Yardstick

AT THE end of the week 350 theatres were playing the RKO Robinson-Turpin fight film simultaneously in Great Britain and the indications were that subsequent runs would keep the prints in circulation for at least another two or three weeks.

In this country where 1,200 prints were out, most of them playing in the houses where they started, runs could have been longer and the profit greater if the Saddler-Pep fight had not followed so closely.

It is interesting to note that RKO would not have made the pictures if they had been televised to homes. Because of the home TV competition the company stopped making fight films more than two years ago.

If the Saddler-Pep encounter pans out as a film profit-maker before the first film has had a chance to play out half its possibilities, everybody interested in the extent of TV competition will have a measuring rod to point at.

## Time for a Pause

THIS industry has friends that will defend theatres' right to buy televised fights, but it hasn't enough of them.

The introduction of a bill in the Pennsylvania legislature calling for a \$2,000 license tax on all theatres showing fights by means of TV is a vivid illustration of what the champions of the "peepul" can do to make exhibitors' lives unhappy. Rural legislators outnumber city legislators in many state senates, and it's usually the rural boys who battle Sunday shows and stir up new tax ideas that keep exhibitor groups busy.

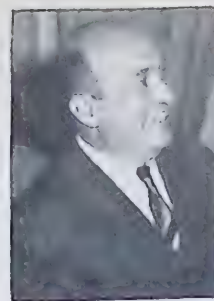
The ways in which champions of free TV shows can start trouble are too numerous to review.

The attacks won't be unanimous, but they will be heavy. So far the only defense of the film industry in the public prints has been in the Asbury Park Evening Press September 15.

The editor asked: "How silly can the phoney liberals get? Now they contend that all of us are endowed with a 'right' to view prize fights on our home television sets. Rep. Sutton (D-Tenn.), for instance, proposed a congressional investigation into the 'monopolies' that prevail when boxing matches and other major attractions are televised only to theatres charging admission... Let's be sensible about this proposition. Free television is not a 'right'!"

Asbury Park is the home of a Walter Reade house that staged the Robinson-Turpin fight.

## Brandt Again Urges One Exhibitor Group



Harry Brandt

NEW YORK — A merger of all exhibitor organizations into one powerful unit was urged by Harry Brandt, president of the Independent Theatre Owners of New York, at the Tuesday (25) luncheon of Theatre Owners of America. He had previously ad-

vocated such a merger.

Brandt called TOA the only representative exhibitor organization. He said the ITO will cooperate fully to bring about a merger. He added: "I look in the other direction with a great deal of fear."

## Allied, TOA Toppers To Midsouth Parley

MEMPHIS — The unprecedented joint convention in Memphis October 16, 17 of midsouth's two motion picture exhibitor organizations will be attended by many national officers of the two groups in addition to Hollywood stars.

Acceptances are beginning to be received from those invited to the joint session of Midsouth Allied and Tristates Theatre Owners, TOA affiliate, it was announced this week. Four national officers who accepted are Truman T. Rembusch, Indianapolis, president of Allied States Ass'n of Motion Picture Exhibitors; Abram F. Myers, Washington, general counsel of Allied, and Gael Sullivan, New York, executive secretary of TOA.

The new TOA president, who will be elected before the Memphis convention, also is expected to attend.

John Mohrstadt, president of Midsouth Allied, and K. K. King, Tristates president, are working hand-in-hand on the convention. R. C. Settoon, Universal manager, and J. A. West, Hollywood Theatre owner, representing the distributors and exhibitors, respectively, are working with committees to get a bevy of Hollywood personalities in Memphis for the opening day of the convention.

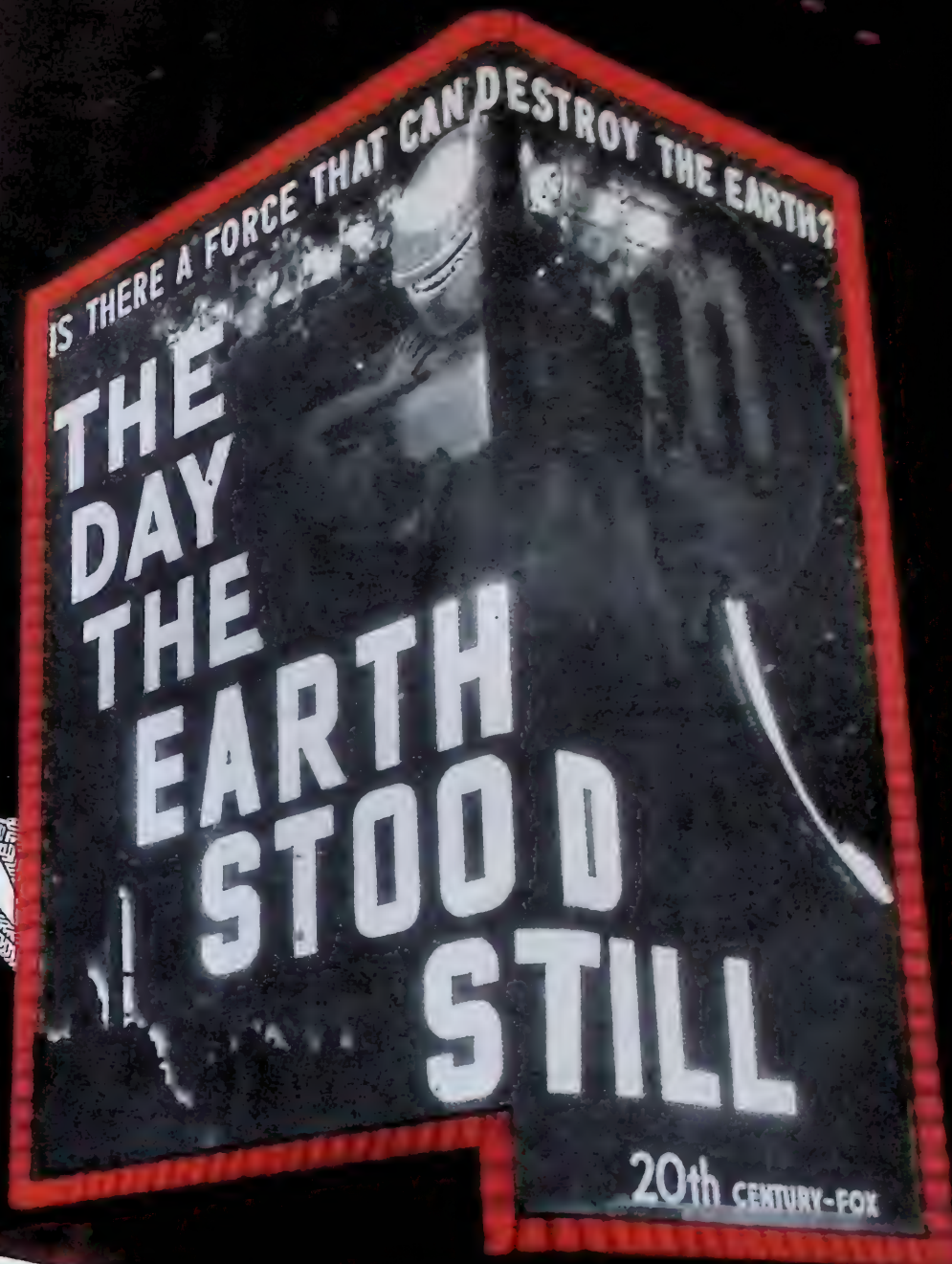
A Main street parade, led by the stars, with marching military units and floats, is planned as the highlight of the convention's opening day which will be a major part of the midsouth's Movietime U.S.A. celebration. Convention sessions will be at Hotel Gayoso.

## Schine Circuit Allowed Extension to Oct. 3

WASHINGTON—The Schine Circuit has received still another extension of divestiture time under its consent decree according to a Department of Justice announcement. The latest extension, affecting seven theatres, runs from September 25 to October 3.



THE  
CROWDS  
ARE  
BACK...  
THANKS  
TO  
20<sup>TH</sup>  
CENTURY-FOX



# FLASH!

"The Day The Earth Stood Still" at the Mayfair, N.Y.C., joins the ranks of the mighty 20th crowd-pullers "People Will Talk", "Meet Me After The Show", "Millionaire For Christy", "No Highway In The Sky" and the Goliath of them all, "David And Bathsheba".



# Hollywood Report

By IVAN SPEAR

## Only 34 October Entries; Record Low for Year

**HOLLYWOOD**—Although Movietime U.S.A. was officially getting under way, there were few indications that October would be "movie-making time" insofar as the major and independent production units in the film capital were concerned. A tally as the month approached indicated there would be but a paltry 34 starting subjects launched during the period, thus according October the dubious distinction of racking up the lowest total, to date, in 1951.

The figure—which, of course, is subject to change, either up or down, as the month progresses—is four under September's 39-picture aggregate and far short of the January lineup, a high for the year at 49.

Sharing top honors, with four planned starters each, were Columbia, MGM, RKO Radio and Republic, while place money was split among Monogram, Paramount, 20th Century-Fox, Universal-International and Warners, each of which had three new entries in readiness. By studios, the lineup looks like this:

**COLUMBIA**—Sharply under its September pace, this studio listed four starting subjects. Joan Davis is the title-roler in a comedy musical, "Harem Girl," which will be megged by Edward Bernds for Producer Wallace MacDonald. The latter also holds the production reins on "Battle Stations," action drama with a U.S. navy locale, to star Pat



**AT 'STREETCAR' PREMIERE** — The most glittering Hollywood motion picture opening in recent filmland history inaugurates the fall premiere season as Warner Bros. presents the Pacific coast showing of "A Streetcar Named Desire" at Warners' Beverly Theatre in Beverly Hills. Curtis Bernhardt (left), noted film director of RKO's "Blue Veil," and star Joan Crawford attended.

O'Brien, but for which, at month's beginning, no megaphonist had been recruited. Charles Starrett, in his familiar role as the "Durango Kid," will gallop thataway in "Laramie Mountains," with Smiley Burnette as his co-star, Colbert Clark producing and Ray Nazarro as the director. On Producer Sam Katzman's slate, but uncast early in the period, is "King of the Congo," a jungle serial which Spencer Bennet will direct.

**INDEPENDENT**—From a newly formed organization, Allart Productions, was to come "The Frightened City," a suspense drama, as the unit's initial venture. Being made before releasing arrangements are set, the opus has Arthur Gardner, Jules Levy and Arnold Laven as co-producers, Laven as director, but was uncast at this writing. Also due for a camera start during the month was "The Syndicate," described as an expose of organized gangdom, which is on the docket for King Bros. Productions. It, too, was uncast early in the period and no megaphonist had been set for it.

**LIPPERT**—While this production company will itself be inactive, distribution through Lippert Pictures, Robert L. Lippert's releasing organization, has been arranged for "Outlaw Women," which is destined for camera work during the month as an independent entry to be produced and directed by Ron Ormond. Ormond, who has packaged several sagebrushers in the past for Lippert release, had not, at this writing, assembled a cast for his new venture, which—as its title indicates—is an action western in which the players will be predominantly on the distaff side.

**METRO-GOLDWYN-MAYER**—Highlighting the industry's swing toward color, three of the four scheduled starters in Leo's lair are to be lensed in Technicolor. The trio comprises "Because You're Mine," which will star Mario ("The Great Caruso") Lanza, with Joe Pasternak producing, Alexander Hall at the megaphone; "The Adventures of Huckleberry Finn," musical version of the Mark Twain classic, starring Danny Kaye, Gene Kelly and Dean Stockwell, with Vincente Minnelli to direct for Producer Arthur Freed; and "Lovely to Look At," new version of "Roberta," with Red Skelton, Kathryn Grayson and Howard Keel, produced by Jack Cummings and directed by Mervyn LeRoy. The black-and-white entry is "Sometimes I Love You," romantic comedy with a Hollywood locale, starring Clark Gable and Ava Gardner, and to be megged by Robert Z. Leonard and produced by Arthur Hornblow Jr.

**MONOGRAM**—It's apparently Vincent M. Fennelly month on this lot, since he functions as producer of all three of the company's planned starters. All are in the western cate-



### IT'S A LONG, LONG TIME

William Holden (seated) signs a new 14-year term ticket with Paramount, giving him limited rights to appear in outside pictures. The onlookers (from left) are Y. Frank Freeman, vice-president and studio head; Jack Karp, studio executive, and Don Hartman, supervisor of production. Holden's next: "This Is Dynamite."

gory, leading off with a Cinecolor sagebrusher, "Wagons West," to star Rod Cameron, with Ford Beebe at the directorial helm. It will be followed by "Ghost Town," featuring Johnny Mack Brown and Jimmy Ellison, Lewis D. Collins megging, and "Stage From Amarillo," a Whip Wilson vehicle which, early in the period, was sans a director.

**PARAMOUNT**—Bing Crosby and Jane Wyman, co-stars of this company's recent "Here Comes the Groom," are reunited in "Famous," in which they share the star billing with Ethel Barrymore as one of the three new pictures geared to get under way. A romantic comedy with music, it's to be produced by Pat Duggan and directed by Elliott Nugent. William Holden is cast as a reporter who is instrumental in breaking up an underworld syndicate in Producer Irving Asher's "This Is Dynamite," with Alexis Smith and Edmond O'Brien as the co-stars and William Dieterle directing. Also on the docket, but uncast early in the period, is "Los Alamos," a hush-hush entry concerned with the atomic energy plant in New Mexico, which will be produced and directed, respectively, by Joseph Siström and Jerry Hopper.

**RKO RADIO**—It's Wald-Krasna all the way at this film plant, where the W-K unit accounts for the studio's total of four October starters. Eddie Buzzell directs and Tony Martin stars in "The Girls Have Landed," Technicolor musical dealing with the activities of the USO. The story of a ranch hand who becomes a rodeo rider motivates "Cowpoke," which title-roles Robert Mitchum and will be directed by Nicholas Ray. Co-starring in "Clash By Night," a romantic drama, are Paul Douglas, Barbara Stanwyck and Robert Ryan, the megaphone being held by Fritz Lang. And, although uncast and minus a director at this point, "Size 12" is also being aimed for a camera start, a story of America's dress-designing industry.

**REPUBLIC**—John Wayne is the kingpin of this valley studio's most importantly budgeted entry for the month, "The Alamo,"



which will find Wayne not only starring in, but producing and directing the opus as well. It's a historical western dealing with the defense of that Texan shrine during the Mexican war. Also on the agenda as a musical is "Gobs and Gals," which will headline the Bernard Bros. European pantomimists, but which, at this writing, was minus the services of a producer and director. Uncast and also without a megaphonist was "Radar Men From the Moon," a space-opera cliff-hanger, which is being readied by Producer Franklin Adreon. Another entry will be "Black Hills Ambush," a sagebrusher topline Allan "Rocky" Lane, which Fred Brannon will pilot for Producer Harry Keller.

**20th CENTURY-FOX**—Three films are blueprinted for starts by this studio during the month. Tyrone Power and Patricia Neal are the co-stars of "Diplomatic Courier," a story of international intrigue, which Henry Hathaway will direct. Casey Robinson is the producer. The other two are in Technicolor. "The I Don't Care Girl," a musical biography of Eva Tanguay, title-roles Mitzl Gaynor, with David Wayne and Oscar Levant co-starred, and will be produced and directed, respectively, by George Jessel and Lloyd Bacon. "Father Does a Strip," a romantic comedy, is on Producer Robert Bassler's schedule to topline Dan Dailey and Gloria DeHaven, with Richard Sale as the megaphonist.

**UNIVERSAL-INTERNATIONAL**—Producer Leonard Goldstein accounts for two of the three subjects poised for the October green light on this lot. He will roll "Ma and Pa Kettle Go to Paris," latest in the comedy series starring Marjorie Main and Percy Kilbride, with Charles Lamont directing, and "Hear No Evil," story of a deaf prizefighter, topline Tony Curtis, Jan Sterling and Mona Freeman. Joseph Pevney is the megaphonist. Charles Coburn and Piper Laurie have the leading roles in "Oh Money, Money," a comedy, which will be produced in Technicolor by Ted Richmond and directed by Douglas Sirk.

**WARNER BROS.**—The search for a treasure lost at sea in Philippine waters during World War II forms the subject matter of "Mara Maru," which will have Errol Flynn in the starring role. Gordon Douglas is to meg the David Weisbart production. Two other entries are on the agenda, but at this writing neither of them were complete as concerns megging assignments or casts. "Springfield Rifle," a historical western, will be produced by Louis F. Edelman, while "The Big League," a biography of the noted baseball pitching star, Grover Cleveland Alexander, is on Bryan Foy's production slate.

## Two Biographical Stories Purchased by Paramount

A marked penchant for biographical material was displayed by Paramount in the two literary purchases made by the studio during the period. It acquired screen rights to the story of Harry Houdini, so-called king of the magicians, escape artists and debunker of spiritualists, and also picked up the rights to the life story of the Duncan Sisters, Rosetta and Vivian, and their musical show, "Topsy and Eva." The Houdini project, which will deal with some of his best-known tricks and the spiritualist phase of his life, has been added to George Pal's production schedule. Y. Frank Freeman Jr., son of the Paramount



## AWARDS TO RKO

Ford Stewart (left) of the Christion Herald, presents a plaque to Ned E. Depinet, president of RKO, and Irving Lesser, for the "Picture of the Month" awards for "Kon-Tiki" and "Alice in Wonderland," both RKO releases. "Kon-Tiki" is a Sol Lesser production and "Alice" is a Disney production. Awards are made in cooperation with the Protestant Motion Picture Council.

vice-president, will be associated with Pal on the project. "Topsy and Eva," as the Duncan Sisters' film biography will be tagged, will be produced by Harry Tugend, with Richard Bare—who was instrumental in packaging it—as his associate . . . Scheduled for lensing in Germany by 20th Century-Fox is the studio's newly acquired "The Steeper Cliff," a novel by David Davidson, dealing with the establishment of democratic newspapers in post-war occupied Germany. With Frank Rosenberg producing, Anatole Litvak megging and Harry Kleiner scripting, the opus will topline Oscar Werner, German actor . . . Universal-International went for a Foreign Legion yarn, "Demon Caravan," by George Surdez. It will be produced by Ted Richmond.

## Iranian Oil Crisis Drama To Be on Popkin Slate

Daily headlines continue to demonstrate their popularity as source material for topical film entries. Second filmmaker in the recent past to announce a venture based on the Iranian oil crisis is Harry Popkin, who has docketed "Serpent on the Rock" as a forthcoming project, probably for United Artists release. It will be packaged by the same staff which turned out Popkin's "The Well"—Leo Popkin megging, Clarence Greene and Russell Rouse collaborating on the screenplay, and Greene and Leo Popkin producing.

Paramount a short time ago added "Persian Gulf," also located in the Iranian area, to its upcoming schedule. It will be produced by Joseph Sistrom from a story line being developed by Warren Duff.

## Warner Bros. Schedules Two Action Sea Yarns

A maritime motif pervaded the top castings over at Warner Bros., where John Wayne was set to star in "The Sea Chase" and Errol Flynn drew the principal role in "Mara Maru," action yarn located in Philippine waters . . . The loanout department was active, with Gary Merrill borrowed from 20th-Fox by MGM to co-star with June Allyson and Arthur Kennedy in "Doctor Emily," while Universal-International borrowed Mona Free-

## WSB Talent Panel To Hold Meetings

**WASHINGTON**—The talent panel appointed by the Salary Stabilization Board to study the question of regulating salaries of contractual workers in the film and other entertainment industries will hold a series of "informal" discussions with representatives of both employers and employees, it was announced Tuesday (25) following a meeting of the panel in New York a day earlier.

The panel also decided to study 15 different categories of "talent" and the problems of applying control procedures of the stabilization program to them. Some of these, it was acknowledged, might possibly be represented by unions for collective bargaining purposes, and these classifications would in that case come under the jurisdiction of the Wage Stabilization Board.

The categories of studio workers set up by the panel are: actors and actresses, extras, including dancers, producers and associate producers, directors and producer-directors, assistant directors, including technical directors, dance directors, writers, song-writers, composers, musicians, art directors, wardrobe designers, cameramen, assistant cameramen and operative cameramen, professional sound engineers and film editors.

The first of its meetings, which would be limited to obtaining suggestions for methods of regulation and procedures which might be recommended to the full Salary Board, will be held on October 22 in the Bar Ass'n Building (42 W. 44th St.), New York City, the panel stated, and any interested parties will be heard.

Requests to appear, said the panel, must be filed (in quadruplicate) by October 10 with Joseph D. Cooper, executive director of the Salary Stabilization Board, Federal Security Bldg. South, Washington 25, D. C.

The regulations submitted to the board for consideration should be "self-administering" so far as is possible, the panel declared.

man from Paramount for the Tony Curtis starrer, "Hear No Evil" . . . Claudette Colbert was tagged for the top femme role in RKO Radio's "The Korean Story" . . . Lon McCallister and Wanda Hendrix are the co-stars in Columbia's Technicolor western, "Montana Territory."

## Columbia Makes Acquisition Of Two Independent Films

Marking its second such purchase in recent months, Columbia has made an outright acquisition of the independently made "Red Snow," produced under the banner of American Film Corp. by Boris Petroff. A short time ago Columbia took over all rights to "Pickup," produced and directed by and starring Hugo Haas, which feature is now in release.

"Snow" topline Guy Madison and was megged by Harry Franklin from an original screenplay by Tom Hubbard. It's an exploitation melodrama based on the Soviet menace to Alaska.

Columbia also has completed the outright purchase of "Storm Over Tibet," produced independently by Summit Productions, with its release set for next February. Starring Philip Friend, it was produced by Ivan Tors and Laslo Benedek, and directed by Andrew Mar-



# “ PARA CATAPULTS TO A NEW

—reports  
Boxoffice

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with ALAN MOWBRAY · JOHN ABBOTT · ROBERT LOWERY ·

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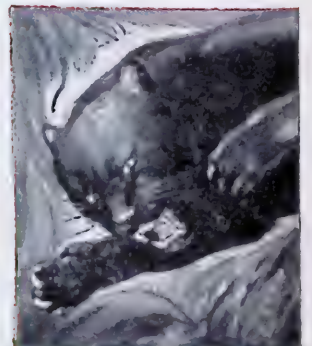
Watch Its  
Kick-Off Dates  
IN KEY CITIES,  
OCTOBER 1-15



**"BOXOFFICE BONANZA"** says  
Hollywood Reporter, describing action like head hunters' attack . . .



**"SENSATIONAL UNDERWATER  
SCENES,** high excitement . . . first  
class adventure," says Film Daily.



IT'S MOVIE TIME U.S.A.



**MOUNT  
ADVENTURE  
HIGH!??**

# **WINDS** **CHNICOLOR**

**EMING · FORREST TUCKER**

Directed and Written for the Screen by **LEWIS R. FOSTER**  
Gold" • Produced by William H. Pine and William C. Thomas

**"ALL THE  
ACTION  
ELEMENTS"**

reports Independent, "wild animals, gun battles, treasure hunts!"



**"HIGH GROSSES"** says Daily Variety.  
"Word of mouth will keep building its splendid business!" adds Showmen's T.R.

**AND CURRENT PARAMOUNT  
BUSINESS IS SOARING  
PAST ALL COMPETITION**

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**GEORGE STEVENS'**

production of

## **A PLACE IN THE SUN**

"Clift, Taylor, Winters do the best acting of their careers." — Time

**FRANK CAPRA'S**

## **HERE COMES THE GROOM**

Bing's leading boxoffice grosser  
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**PERLBERG AND SEATON'S**

## **RHUBARB**

One of the funniest and most  
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you ever played!

**GREAT PARAMOUNT HITS  
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**"DETECTIVE STORY"**

**"WHEN WORLDS COLLIDE" (Tech.)**

**"DARLING, HOW COULD YOU!"**



# Little Hope for Tax Aid In This Year's Bill

By AL GOLDSMITH,  
Washington Bureau, Boxoffice

WASHINGTON—Abram F. Myers, Allied general counsel and chairman of the Council of Motion Picture Organization's tax committee, sees little hope for getting better film industry treatment this year in the new tax bill than that granted by the senate finance committee. On the other hand, in a bulletin to Allied members, he pointed out that there is considerable danger of losing the gains over the house bill.

The bulletin, dated September 24, said that the bill which came out of the senate finance committee is "much more sympathetic" to film industry problems than was the house bill and, "if as seems likely the senate passes the section in the form reported by the finance committee the danger to be apprehended is that the conference committee may strike out the senate amendments."

He explained, "the only conflict will be over the senate amendments and these are predominately in our favor."

## FEW LETTERS TO SENATORS

Myers said that the campaign to gain more equitable tax treatment for films was handicapped by lack of letters to senators and congressmen such as the millions of petitions signed by theatregoers for repeal of admission taxes in 1950. He said that "letters have been written to exhibitor leaders in the states from which the probable conferees hail in the hope that they will ask the conferees to stand firm for the senate version."

He knew of only 1,291 letters and telegrams sent to legislators and was told by a committee clerk that pressure for wide exemptions from admissions taxes for charitable and other groups outnumbered film industry letters in opposition to these exemptions by 100 to 1.

Analyzing the senate finance committee bill's superiority to the house bill from the viewpoint of the film industry, Myers stressed the more careful definition of the groups entitled to admissions tax exemption as a greater protection against promiscuous evasion of the tax.

## NO EXEMPTION ON FILMS

Most important was the fact that the senate committee definitely bars exemption from tax for film exhibitions, no matter who sponsors the showing. The house bill had gone so far as to exempt from tax cooperatively owned film theatres.

Only athletic games or exhibitions of which proceeds go exclusively to elementary or secondary schools are exempt under the senate committee bill. Wrestling matches, prize fights, or boxing, sparring or other pugilistic matches or exhibitions must stand the tax, no matter who the sponsors are. And the same holds true for carnivals, rodeos or circuses in which any professional performer or operator participates for compensation.

Myers said, "there is reason to believe that many churches, schools and colleges

## Film Advisory Group Named by State Dept.

WASHINGTON—Many film industry leaders were announced as serving on the State department's newly formed film industry advisory committee, which held its first meeting here on Sunday (23).

The meeting was almost entirely taken up with acquainting committee members with the department's information program, how it fits into the overall American foreign policy, and the specific nature of the International Motion Picture Division.

Those on the committee are: Chairman Mark A. May, director of Yale University Institute of Human Relations; Gordon Biggar, Industrial Audio-Visual Ass'n president; Frank Capra for Motion Picture Industry Council; Ned E. Depinet, Council of Motion Picture Organizations president; Y. Frank Freeman, Ass'n of Motion Picture Producers board chairman; Gunther R. Lessing Society of Independent Motion Picture Producers broad chairman; John G. McCarthy, Motion Picture Ass'n of America vice-president; Joseph J. McPherson, representing National Education Ass'n; Peter J. Mooney, Non-theatrical Film Producers; Edmund Reek, Movietone news vice-president; Ralph W. Seetle, Joint Committee on Educational Television; Donald K. White, National Audio-Visual Ass'n; Walter A. Wittich, Wisconsin University Bureau of Visual Instruction director.

were ambitious to turn their auditoriums into movie theatres," and expressed his satisfaction with the senate finance committee's provision that they must charge admissions tax if they do.

Myers was pleased with the senate committee's inclusion of Sec. 401, which repeals the provision requiring that when a person is admitted free or at a reduced rate, the exhibitor shall nevertheless collect from such person an admission tax which is equivalent to the tax which would apply to one paying the established admission price for the same or similar accommodations.

He said that, in view of the fact that the house bill already contained Sec. 401, "it seems quite certain that we are finally going to get rid of this ridiculous provision."

Although Myers felt the best that could now be expected would be retention of the senate amendments by the senate-house conferences, he was more hopeful for the future and promised recommendations to COMPO at a later date which would envisage a campaign to get rid of the admissions tax.

He said that the reinstatement of the special exemptions, even with some senate watering-down, "emphasizes the discrimination against the movies."

## Dave Palfreyman Dies; Formerly With MPAA

ANGOLA, IND.—David Palfreyman, for 20 years director of exhibitor relations for the Motion Picture Producers and Distributors of America and its successor the Motion Picture Ass'n of America, died suddenly Sunday (23) while seated in a chair of his living room. He was 57 years old. Funeral services were held here Wednesday (26). Palfreyman is survived by his wife Margaret.



David Palfreyman

"Dave," as he was known, was a native of Angola, where he returned in October 1949 to operate two theatres. He entered the film business in 1924 as secretary and manager of the Detroit Film Board of Trade. In 1929 he went to New York to start the theatre service department of the old MPPDA and became head of the department.

While with the Detroit Film Board Palfreyman organized a voluntary uniform zoning and clearance plan for Michigan and a Central Shipping bureau for film shipments. He also formed the Film Board Credit committee and published the first annual directory of theatres and promoted the New Film Exchange building in Detroit.

In 1945 he was director of the MPAA title registration bureau in addition to heading the trade relations department.

## 20th-Fox to Release 11 In Final 1951 Quarter

NEW YORK — Eleven pictures, including three November releases in Technicolor, have been set for the final three months of 1951 by Al Lichtman, 20th Century-Fox director of distribution. The pictures will embrace every type of entertainment for the Movie-time U.S.A. campaign, Lichtman said.

The October releases are: "No Highway in the Sky," "The Desert Fox," "Love Nest" and "Journey Into Light," all previously trade-shown and some of them playing first run engagements.

The November slate will include: "Anne of the Indies," in Technicolor, starring Jean Peters, Louis Jourdan and Debra Paget; "Golden Girl," in Technicolor, starring Mitzl Gaynor, Dale Robertson, Dennis Day and James Barton; "Kangaroo," filmed in Australia in Technicolor, starring Maureen O'Hara and Peter Lawford with Finlay Currie, and "Let's Make It Legal," starring Claudette Colbert, Macdonald Carey and Zachary Scott.

The December lineup is: "The Bridge," starring Hugo Haas and Beverly Michaels; "Fixed Bayonets," starring Richard Basehart and Michael O'Shea, and "Elopement," starring Clifton Webb, William Lundigan and Reginald Gardiner.

"David and Bathsheba" will continue its pre-release engagement during the balance of 1951.

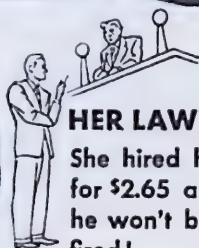


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WANTS TO  
"DIVORCE"  
HER MOM  
AND POP!**



So warm!  
So surprising!  
So richly  
entertaining!  
...you'll mark it  
as one of the  
screen's most  
glorious events!



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for \$2.65 and  
he won't be  
fired!

**HER GIRL-FRIEND**

So confused  
she wants a  
lawyer too—  
for a husband!



**"Reunion  
in  
Reno"**

Not since Shirley Temple  
and Margaret O'Brien...such  
a captivating young star!



*Starring* **Mark**

**STEVENS**

**Peggy**

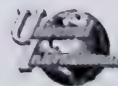
**DOW**

*and*

**Gigi PERREAU**

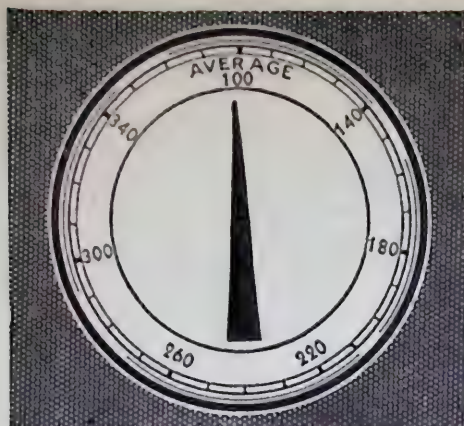
with **Frances DEE • Ray COLLINS • Leif ERICKSON**

Screenplay by HANS JACOBY and SHIRLEY WHITE • Directed by KURT NEUMANN • Produced by LEONARD GOLDSTEIN • A Universal-International Picture



FROM **U-I**...again hitting straight at the heart of the  
BOX-OFFICE...with the heart-story of the year!





# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark.

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	PITTSBURGH	SAN FRANCISCO	SEATTLE	AVERAGE
Angels in the Outfield (MGM)						95		100	125	110	170	90			120		170				123
Best of the Badmen (RKO)	78	85	80		80	85	90	85		80	100	90	85	85	105	100	90	70	100	70	87
Bullfighter and the Lady (Rep)	100	85		100	75	105	80	125	70	50	80	100	85	86	90	100	100	50	125	75	88
Captain Horatio Hornblower (WB)	141	150	115	120	130	165	110	150		130	200	140	140		135	115	205	110	130	200	154
Cattle Drive (U-I)	96	110	85		85		110	125			85	75	95		100	105	110	50		80	94
Comin' Round the Mountain (U-I)	110	100	85	110	90	110	95	100	80	95		65	100	95	100	130		50		90	94
David and Bathsheba (20th-Fox)	168	200	120	120				400			200	300	200		170	195	210		250		211
Five (Col)			100		80	160		135				200			110	110					126
Flame of Stamboul (Col)		90		100				100	85	100	100	100		80				100			95
Flying Leathernecks (RKO)	130	175		130	130	120	135	300	100		150		115	103		145	110	100	145		139
Force of Arms (WB)	105			100		120			105			100	100	140	110		120				122
Fugitive Lady (Rep)	105	100			100			100	90	100	100	100		100	90		115		100		100
GI Jane (LP)		90								95		85		70		100			100	100	91
Guy Who Came Back, The (20th-Fox)	116	110	75	125		90		100	190		90	75	95	85	100	85	110	70	190	100	113
He Ran All the Way (UA)	108	105	80	130	100			100	100	85	90	100	100		105		125		190	85	107
Here Comes the Groom (Para)	136	125	115		135	130		150		140	200	140		120		145		160	175	144	
His Kind of Woman (RKO)				125	110		125	150		115		200	115	115	125		140				132
Hurricane Island (Col)		90		100	95			100	100			110	100				110	70			97
Iron Man (U-I)	95	110	95	105		130		150	100			120			125			110		100	113
Jim Thorpe—All American (WB)	109	115	105		90	160		125		140		100	115		130		120	100		125	118
Jungle Headhunters (RKO)		110		110	110	100	95	100	95	100	75	90	100				128			100	101
Law and the Lady, The (MGM)	100	100	85		100	90		75		70	100			95	100		110	75	80	65	89
Little Egypt (U-I)		80		120			80		90	105		85		100	115		160				104
Man With My Face, The (UA)		100		110	80							100			98			100	100		98
Mark of the Renegade (U-I)		85	85	95	90	100		100	85	80		70		95	100		115		170		98
Mask of the Avenger (Col)	105	90	85	110		115		100	110	85		100		100	100		95	60			97
Meet Me After the Show (20th-Fox)	134	110			110	140	100	135		150	150	100	110	100	135	125	125	100		150	123
Mr. Belvedere Rings the Bell (20th-Fox)	136	125	90		100	110	110	125		125	120	90	95	100	110	110	125		120	150	114
Never Trust a Gambler (Col)	100			110	95			100	100		100	90			95	100	110				100
New Mexico (UA)	95		100		80	140		100			70				105			110			100
Night Into Morning (MGM)		80	75			100	75	100	95		85	100	95	95	102	100	80	75	90		90
People Against O'Hara, The (MGM)	102		95	115	100	100					105		95	103	115					100	103
People Will Talk (20th-Fox)	119			130		120			120			140			170					140	134
Pickup (Col)		95		100	110			100		85		120	115	105	125		105		195		114
Place in the Sun, A (Para)			105									250			175		165		160		171
Scarf, The (UA)		110	80	110	70	100	80	85	90		110	90	100	100	100		150	40	175	100	99
Sealed Cargo (RKO)	102	100	85	100		60	90	100	90	50	120	100		75	105	95	105	65	90	120	92
Tall Target, The (MGM)				100	90			100	100				90	100			100				97
That's My Boy (Para)	175	275	200	135		215	120	170	130	200	250	180	125	150	120	200	220		200	150	179
Tomorrow Is Another Day (WB)		100			100	110		100						110	100		125				106
Two of a Kind (Col)	93	90		100	90	115	75		130		105	75	90	70	100	110	60	45			99

## TOP HITS — OF — THE WEEK

Individual runs, not an average.  
Pictures with less than five runs  
do not appear in the chart above.

### 1. David and Bathsheba (20th-Fox)

Denver .....400  
Boston .....200

### 2. Angels in the Outfield (MGM)

Kansas City .....170

### 3. Five (Col)

Cleveland .....160  
Denver .....135

### 4. Little Egypt (U-I)

Philadelphia .....160

### 5. Warpath (Para)

Kansas City .....150

### 6. Captain Horatio Hornblower (WB)

New York .....135



Now Booking....

**Lippert**  
PICTURES, INC.

BIG! in IMPACT... in FURY... in SUSPENSE!

# LITTLE BIG HORN

Starring

John IRELAND • Lloyd BRIDGES • Marie WINDSOR

**VARIETY:**

Of the three new bills in Los Angeles this week,  
most coin is going to "LOST CONTINENT!"

THRILLS UPON THRILLS

IN A NEW WORLD  
OF Forbidden  
Wonders!

# Lost Continent

Starring

**CESAR ROMERO**

Hillary BROOKE • Chick CHANDLER • John HOYT • Sid MELTON  
Acquanetta • Whit Bissell • Hugh Beaumont

## G.I. JANE

starring  
Jean PORTER • Tom NEAL

## SABU SAVAGE DRUMS

## Highly TENSE! Highly EXCITING!

Dona CLARK • Margaret LOCKWOOD

## HIGHLY DANGEROUS

costarring  
Marius GORING

## Yes Sir, Mr. Bones

## A New LIFT in LAUGHS!

## Leave It To The Marines

Starring  
Sid MELTON • Mara LYNN  
Margia Dean

## THE SADDEST SACK IN THE SKY!

## Sky High

Starring  
Sid MELTON • Mara LYNN

60 minutes of star-studded entertainment!

## VARIETIES on PARADE

Starring  
JACKIE COOGAN  
14 Specialty Acts

To the ROAR-March!

## AS YOU WERE

JOE SAWYER • WILLIAM TRACY

Soon... in Release!

**Lippert**  
PICTURES, INC.

## SUPERMAN AND THE MOLE MEN

NEW! Daring! Feature-Length!

A Trail of Diamonds that lead to Death!

## The Great Adventure

Filmed in the Savage Heart of AFRICA!

## UNKNOWN WORLD

An  
Adventure  
into the  
Unknown!

Untold ADVENTURES packed with THRILLS!

## "Tales of Robin Hood"

## FBI GIRL

RUPERT HUGHES'

CESAR ROMERO  
GEORGE BRENT  
AUDREY TOTTER

TOM DRAKE  
CATHARINE BURNETT

NEWCASTLE AND BARNES

NAVAYO



## Salesmen's Meeting Shifted to Omaha

ST. LOUIS—Plans for holding the national meeting of the Colosseum of Motion Picture Salesmen of America October 4-6 at the Sheraton hotel here have been abandoned because prior commitments for hotel space made it impossible for the hotel to provide accommodations. The gathering now has been transferred to Omaha.

Originally it had been planned to hold the meeting at the Sheraton here October 26-28 and all arrangements with the hotel had been completed. Then came the decision by the national officers to advance the meeting three weeks in order to obtain early action on the ratification of the wage agreement with the film distributing companies worked out by attorney David Bezner. The agreement provides for a wage rise of \$7 weekly and an expense account increase of \$1 a day.

With the transfer to Omaha, sessions will be held at Hotel Fontenelle there October 4-6. The executive committee will meet October 4 and general sessions will be held October 5, 6.

In addition to ratification of the wage agreement, it is expected that the Omaha gathering will discuss the recent action in Chicago, where officers of the Chicago loge took steps to dissolve the loge and to organize a new union for the film salesmen.

The executive committee of the St. Louis loge met at Hotel Melbourne Saturday (22). St. Louis delegates to the national meeting are Bob Lightfoot, Monogram, president, and Bill Sharpe, Paramount. Walter K. Gleason, Warner Bros., is the alternate.

## In the Newsreels

Movietone News, No. 77: Harry Gross ruins New York police trial; motion picture industry council blasts Reds; boy rescues girl from alligator; appeal for blood for Korea GI; Truman receives UN birthday cake; jet aviation; giant tuna caught in international fishing contest.

News of the Day, No. 207: South Koreans building new army; Britain's jet show; film industry stands firm against Communism; earth filmed from 135 miles up; veteran auto race; UN birthday cake for President; the curious story of Charlie the Chimp.

Paramount News, No. 10: World tuna champion; council reiterates anti-Red stand; French maneuvers in Algeria; flying enters new era.

Universal News, No. 493: Korea army in training; a movie declaration; Churchill goes swimming; Truman takes the cake; ancient Italian sport; British air show.

Warner Pathe News, No. 12: Earth seen from 135 miles up; French troops on Sahara maneuvers; Truman hails UN's sixth birthday; Flo. Chadwick, two-way channel swimmer, comes home; glittering premiere for "Streetcar Named Desire"; new ski boat skims water in New York test; General Juin leaves Morocco post to head NATO army; Britain shows its latest in planes; motion picture industry reaffirms anti-Red stand.

Movietone News, No. 78: Washington hails Italian premiere; Greece and Turkey admitted to NATO; Eisenhower sees Allied maneuvers; fair force reveals pilotless bomber; wild forest fires ravage northwest; gas blast rocks Rochester area; appeal by Halley registering vote; baseball—Ford Frick, National league president, named new baseball commissioner; football—Michigan State vs. Oregon State; girl hell drivers.

News of the Day, No. 208: Eisenhower sees Allied armies in maneuvers; Mustangs strafe Reds in Korea; memorial to Al Jolson; forest fires raze homes; pilotless bomber; New York mayor sees Rome; Georgia Tech vs. SMU; fair dardevils; Michigan State vs. Oregon State; California vs. Santa Clara.

Paramount News, No. 11: Men and weapons; Truman with De Gasperi; Israel bond drives; Ford

Frick; memorial for Al Jolson; comedian fights the bull.

Universal News, No. 494: Korea; forest fires; trade fair; Truman greets De Gasperi; Al Jolson memorial; women hell drivers; Georgia Tech upsets SMU.

Warner Pathe News, No. 13: Empty Washington town in path of forest fire; Mustangs hit Reds in Korea; Hanover, Germany—seven nations in biggest NATO maneuvers; first film air force reveals mated robot bomber; President Truman honored as Israel bond drive begins; Los Angeles—Al Jolson memorial unveiled; Washington—capital hails Italy's Premiere De Gasperi; New York—pro football—Rams vs. Giants; Extra: Look looks at Movietone U.S.A.; Ford Frick named new baseball commissioner.

Telenews Digest, No. 37B: General Marshall resigns; USSR frees Japanese prisoners of war; interview with General De Laitre; house warming in Venice; Germans take to air in gliders.

Telenews Digest, No. 38A: Sahara—desert maneuvers; the war in Indo-China; Japan—Red roundup; England—an answer to Iran; Virginia—Marshall at home; Aqueduct—Edgemere handicap.

Telenews Digest, No. 38B: Kaesong—Truce talks to be resumed; controversial housing project for HICOG employees in Bonn nears completion; blind Japanese orphans "see" United States jets on a tour of Haneda air base; reunion famous football trio, Glon Davis, Doc Blanchard and Arnold Tucker; New York—fall fashions; Holland—treasure hunt; New York—the Yank squeeze.

Telenews Digest, No. 39A: England—George VI is ill; Holland—queen opens parliament; Washington—forest fire; Japan's new status; New York—new baseball commissioner; sports world—national polo championships.

## Movietone Newsreel Clips Scheduled for Television

NEW YORK—Fox Movietone Newsreel clips are scheduled for television. Daily service is set for ABC stations in New York, Detroit and Hollywood, WPIX in New York and possibly one other. The United Press will supplement with news commentaries, starting October 22.

# TWO M-G-M TRADE SHOWS!

## "PANDORA AND THE FLYING DUTCHMAN" (Technicolor)—OCT. 9th

ALBANY	20th-Fox Screen Room	1052 Broadway	10/9	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/9	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/9	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/9	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/9	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/9	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/9	2:30 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/9	2 P.M.
CHARLOTTE	20th-Fox Screen Room	303 S. Church Street	10/9	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/9	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/9	1:30 P.M.	NEW YORK-N.Y.	M-G-M Screen Room	630 Ninth Avenue	10/9	2:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	10/9	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/9	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	10/9	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/9	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/9	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/9	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/9	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/9	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/9	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	10/9	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/9	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/9	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/9	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/9	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	10/9	8 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/9	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/9	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	10/9	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	10/9	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	10/9	2 P.M.

M-G-M presents JAMES MASON • AVA GARDNER in "PANDORA AND THE FLYING DUTCHMAN" • with Nigel Patrick • Sheila Sim • Harold Warrender • Mario Cabré • Color by TECHNICOLOR • Written and Directed by Albert Lewin  
Produced by Albert Lewin and Joseph Kaufman (For Dorkay Productions, Inc.) • An M-G-M Picture

## "THE UNKNOWN MAN"—OCT. 16th

ALBANY	20th-Fox Screen Room	1052 Broadway	10/16	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/16	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/16	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/16	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/16	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/16	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/16	2:30 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/16	2 P.M.
CHARLOTTE	20th-Fox Screen Room	303 S. Church Street	10/16	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/16	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/16	1:30 P.M.	NEW YORK-N.Y.	M-G-M Screen Room	630 Ninth Avenue	10/16	2:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	10/16	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/16	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	10/16	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/16	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/16	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/16	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/16	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/16	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/16	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	10/16	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/16	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/16	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/16	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/16	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	10/16	8 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/16	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/16	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	10/16	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	10/16	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	10/16	2 P.M.

M-G-M presents "THE UNKNOWN MAN" starring WALTER PIDGEON • ANN HARDING • BARRY SULLIVAN • with Keefe Branselle • Lewis Stone • Eduard Franz • Richard Anderson • Dawn Addams • Written by Ronald Millar and George Froeschel • Directed by Richard Thorpe • Produced by Robert Thomsen • An M-G-M Picture



# Consumer Spending Dips For Films During 1950

WASHINGTON—The Department of Commerce national income report shows that 1950 consumer spending for film entertainment dropped below 1949. More importantly, it demonstrated that spending for films fell as a percentage of national income and also as a percentage of the consumer's entertainment dollar.

Spending for amusements and recreation during 1950 was higher than during 1949, but national income was up even more, so that total amusement spending lost ground to other money outlets.

Spending for all types of amusements and recreation, altogether, totaled \$11,290,000,000 in 1950; \$10,269,000,000 in 1949; \$3,446,000,000 in 1939, and \$4,327,000,000 in 1929.

## SLUMPS TO \$1,671,000,000

Spending for film entertainment slumped to \$1,671,000,000 in 1950 from \$1,802,000,000 in 1949. This drop came in the face of a record rise in both national income and general amusement spending. All-time high in spending for film entertainment was reached in 1946, with a total of \$1,913,000,000. The figure for 1939 was \$659,000,000 and in 1929 it was \$720,000,000.

Films are not alone in the drop. All spectator amusements and sports admissions have been following a similar pattern. But hobbies, participation sports and "informal recreations" have been on the upswing. There are no figures for television, alone, but there was a giant jump in the category embracing radio, television and musical instruments.

This category accounted for spending \$2,848,000,000 in 1950; \$1,992,000,000 in 1949. Radio and television repairs accounted for \$272,000,000 of the consumers' money in 1950 and \$206,000,000 in 1949.

Since repair cost in the two years ran about 10 per cent of the purchase prices paid for all radios, TV sets and musical instruments, and since TV maintenance would certainly account for most of the giant repair bills, it may be seen that television is an extremely expensive form of entertainment.

## "CORPORATE SALES" DOWN

All social and recreational construction accounted for \$247,000,000 in value during 1950, down from the \$262,000,000 in the record year of 1949, but higher than any other year of record.

Motion picture "corporate sales" were \$1,732,000,000 in 1950; \$1,883,000,000 in 1949; \$1,914,000,000 in 1948; an all-time high of \$1,942,000,000 in 1947; \$883,000,000 in 1939 and \$749,000,000 in 1929.

There were 235,000 persons engaged in film production in 1950; 237,000 during the previous two years; a record 241,000 in 1947; 179,000 in 1939, and 153,000 in 1929.

There were 12,000 active proprietors in unincorporated film enterprises in 1950, 1949, 1948 and 1947; 7,000 in 1939, and 11,000 in 1929.

The average annual earnings per full-time

employee in the industry were \$2,919 in 1950; \$2,920 in 1949; at an all-time high of \$3,031 in 1947; \$1,971 in 1939, and \$2,169 in 1929.

Average number of full-time and part-time employees in 1950 was 247,000; 249,000 in 1949; at an all-time high of 253,000 in both 1946 and 1947; 191,000 in 1939, and 158,000 in 1929.

The number of full-time equivalent employees in 1950 stood at 223,000; 225,000 in 1949 and 1948; a record 229,000 in 1947.

Total corporate income before taxes in the industry in 1950 reached \$142,000,000; \$166,000,000 in 1949, a record \$322,000,000 in 1946; \$42,000,000 in 1939, and \$62,000,000 in 1929. Federal and state corporate income and excess profits tax liability in the film industry reached \$80,000,000 in 1950; \$67,000,000 in 1949; a record \$156,000,000 in 1943 and 1944; \$12,000,000 in 1939, and \$10,000,000 in 1929.

Motion picture corporate income after taxes in 1950 aggregated \$82,000,000; \$98,000,000 in 1949; a record \$187,000,000 in 1946; \$30,000,000 in 1939, and \$52,000,000 in 1929. Net corporate dividend payments in the industry in 1950 were \$38,000,000; \$40,000,000 in 1949; a record \$64,000,000 in 1946; \$15,000,000 in 1939, and \$17,000,000 in 1929.

Undistributed film corporate income in 1950 was \$44,000,000; \$59,000,000 in 1949; an all-time high \$123,000,000 in 1946; \$15,000,000 in 1939, and \$35,000,000 in 1929. Net interest in 1950 was minus \$1,000,000; \$3,000,000 in 1949; at an all-time high of \$28,000,000 in 1930.

Income of unincorporated enterprises in the film industry in 1950 was \$50,000,000; \$54,000,000 in 1949, a record \$89,000,000 in 1946; \$22,000,000 in 1939, and \$39,000,000 in 1929.

Motion pictures accounted for \$374,000,000 of national income in 1950; \$905,000,000 in 1949; a record \$1,116,000,000 in 1946; \$428,000,000 in 1939, and \$432,000,000 in 1929.

The industry paid total wages and salaries in 1950 of \$651,000,000; \$657,000,000 in 1949; a record high of \$694,000,000 in 1947; \$339,000,000 in 1939, and \$308,000,000 in 1929.

Mirroring the rise of so-called fringe benefits in the industry, social security, compensation, pensions, etc., the film industry paid a total of \$32,000,000 in "supplements to salaries" in 1950; \$28,000,000 in 1949; \$13,000,000 in 1939, and only \$2,000,000 in 1929.

## Nine Denver Area Houses Order GPL TV Equipment

DENVER—Nine theatres in this territory have ordered General Precision Laboratories theatre television equipment, according to Joseph Stone, branch manager of National Theatre Supply. Eight will be of the intermediate system. The first will be installed at the Broadway Theatre here in time for the World Series, it is hoped. The Victory here and the Cover at Fort Morgan have each ordered one. Westland Theatres has ordered four and United Enterprises, which operates drive-ins, has ordered one. The Gem here has ordered direct system equipment.

## William B. Levy Resigns As Disney Sales Manager

NEW YORK—William B. Levy, world sales manager of Walt Disney Productions, has resigned to devote more time to his duties as managing director of Wilbank Publications, Ltd., a British publishing firm in which he is a principal stockholder.

Levy has been with the Disney organization since 1930. He took charge of world sales in 1945. He will continue with Disney in an advisory capacity.

## B.I.S.

helps boost box-office receipts all over the country with long runs of its superior documentary

## SHORTS

**TROOPING  
THE  
COLOUR**

**28**

weeks at  
the Sutton,

New York with Paramount's  
"Trio"

**STRUGGLE  
FOR  
OIL**

**10**

weeks at

the Exeter Street, Boston  
with "Kon-tiki"

**WORLD  
GARDEN**

**9**

weeks at

the Park Avenue, New York  
with "Tony Draws A Horse"

**DANCING  
FLEECE  
(Sadlers  
Wells)**

**now**

settled for  
record run

at Sutton, New York with  
"The Medium"

These are only four of the many constantly booked by smart managers of class houses across the country. If your attendance needs a hypo, get in touch with B.I.S. distribution manager, Lester Schoenfeld.

**BRITISH INFORMATION SERVICES**  
30 Rockefeller Plaza, New York 20, N.Y.



# Theatre Construction, Openings, Sales

## CONSTRUCTION:

Albuquerque, N. M.—Tom Gitting of the Gitting-Lasky Construction Co. is supervising construction of the Terrace Drive-In, to be opened in October and operated by All State Theatres.

Eau Gallie, Fla.—Brevard Theatres has been given permission by the NPPA to build a new drive-in on Merritt island. Early completion of the drive-in here is planned.

Memphis—A new \$100,000 drive-in for Negroes, with capacity of 700 cars, has been approved for construction on Breckenridge, 150 feet east of Cincinnati street.

New Port Richey, Fla.—Construction of a new drive-in is being pushed by A. H. Stevens. The nearest drive-in is 20 miles away, at Clearwater.

Wynne, Ark.—The site for a drive-in theatre has been chosen and construction is under way. Henry Haven is owner.

## OPENINGS:

Algona, Iowa—The new Algona Theatre, seating 750, was to open in mid-September. It is owned by Central States Theatre Corp.

Atlanta—The Scott Drive-In, on Scott boulevard and Lawrenceville road, opened on Labor day. It

covers 15 acres and accommodates 535 cars. It is a Community Theatres project.

Baton Rouge, La.—The new Airline Drive-In opened late in August. It accommodates 700 cars and has a concave screen.

Crawfordsville, Fla.—C. B. Allgood was expected to open a drive-in here at an early date, the first in the county.

Big Stone City, S. D.—Urban Stolpman opened his new 400-car Big Stone Drive-In.

Fort Stockton, Tex.—The new Moonlight Drive-In near here was opened recently. It is a mile north of town and at present has space for 80 to 100 cars.

Garnaville, Iowa—The Garnaville Theatre, a civic enterprise, was opened September 1.

Malamora, Pa.—Irving Hulst operates the 300-car Tristate Drive-In, which opened this season.

San Jose, Calif.—The Burbank Theatre, seating 1,000, was opened by the Golden State Circuit early in September. It is managed by Bob Meyers.

Seattle, Wash.—Sterling circuit's new Northgate Theatre was being rushed for mid-September opening.

Starke, Fla.—Ira Harris, manager of the Florida Theatre, will be in charge of the new drive-in to be opened here soon. It will accommodate 200 cars.

Stroudsburg, Pa.—The 400-car Poncone Drive-In was opened in July by Melvin Heinbach. A walk-in terrace is glass enclosed.

Wabash, Ind.—The new 13-24 Drive-In has been opened by Syndicate Theatres, Inc., and managed by T. J. Cleary. It has space for 500 cars and can be enlarged for 750.

## SALES:

Detroit—The 2,800-seat Downtown Theatre has been taken over by American Hotels Corp. and leased to Maurice and Sidney Wagner.

Knoxville, Tenn.—The former Lake Theatre has been purchased by the Bible Baptist church and is being used for church quarters.

Ligonier, Pa.—Clyde S. Waugaman has bought the Ligonier Theatre from J. A. Alexas and Jay Williams. At the same time, Waugaman sold the Rex at Slickville to John and Frank Sack.

Miami—E. E. Branscome has sold the North Miami Theatre to M. A. Kirkhart of Taylorville, Ill.

Strawberry Point, Iowa—Duskin Savereide, manager and owner of the Orpheum, sold the theatre to Bobby Thomas.

Stuart, Iowa—C. W. Rodgers has purchased the Stuart Theatre from Glenn Parlow.

## WB Tradeshow October 24

NEW YORK—"The Tanks Are Coming," a Warner Bros. production, will be nationally tradeshown October 24. Bryan Foy produced and Lewis Seiler directed the picture, which will be distributed November 17.

## Top TESMA Topic Will Be Controls

NEW YORK—Selection of officers for a new two-year term and discussion of government controls on business will feature the annual convention of the Theatre Equipment and Supply Manufacturers Ass'n October 11-13 at the Ambassador hotel in Los Angeles. A large attendance is expected from the membership of 124, which embraces manufacturers of all theatre needs. TESMA was organized 18 years ago.

Oscar F. Neu, head of Neumade Products Corp., president for the last six years, has said he is not a candidate for re-election. He added that "three terms is one more than enough for the president of any organization, including the U.S." A nominating committee named at the last convention in Chicago has made recommendations for the posts of president, vice-president, secretary-treasurer and 12 members of the board of directors.

The convention is considered of unusual importance also because of disturbed conditions in the industry. Government controls dealing with the supply of materials and pricing have called for increased study by TESMA, which speaks for all manufacturers in the field, and methods of improving conditions will be discussed. This year there will be no exhibits because of current emergency conditions.

Mrs. Herbert Griffin heads the women's entertainment committee. This has arranged a program including luncheons, teas, a fashion show and orchids flown in from Hawaii.

TESMA's business is officially transacted from offices at 4626 Melbourne Ave., Hollywood, where Roy Boomer, secretary-treasurer, has been in charge since its reorganization in 1945.

## Lippert Will Distribute New Superman Feature

HOLLYWOOD—Lippert Pictures has acquired distribution rights to "Superman and the Mole Men," a feature-length entry produced independently by Bernard Lubner and Robert Maxwell. It stars George Reeves and Phyllis Coates and was megged by Lee Sholem.

Lubner and Maxwell also are turning out a series of 3-minute TV films utilizing the "Superman" character, of which 17 already have been completed.

At the same time the Lippert company secured releasing rights to "Navajo," a semi-documentary filmed by Hall Bartlett and Norman Foster among members of that Indian tribe in Arizona. Lippert plans "art house" bookings for the feature, which won an award at the recent Edinburgh Festival.

## Fox Changes Release Dates

NEW YORK—Al Lichtman, 20th Century-Fox distribution director, has changed the release dates of two pictures. "Anne of the Indies," Technicolor sea picture starring Jean Peters, Louis Jourdan, Herbert Marshall and Debra Paget, will be released in November instead of October. "Love Nest," starring June Haver, William Lundigan and Frank Fay, has been moved up to October from November.

**Movie Time, U.S.A. is HALLMARK-TIME in Movie House, U.S.A.**

**DO BOXOFFICE TRICKS WITH THESE BIG SIX:**

- "WHY MEN LEAVE HOME"
- "SHE SHOULDA SAID NO"
- "THE BEST IS YET TO COME"
- "PRINCE OF PEACE"
- "MOM and DAD"
- "SIDE ROAD"

**HALLMARK**

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*choose a*  
**CYCLORAMIC**  
*Custom Screen!*

**Quick Facts**  
about the magic  
**CYCLORAMIC SCREEN**

- WIDE ANGLE VISION...reduces distortion
- NO PERFORATIONS...vastly more light without glare
- PERFECT SOUND TRANSMISSION...without backstage reverberation!
- FLAMEPROOF...and practically indestructible
- AMAZING NEW DEPTH...third dimension effect!

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CHESTER FRIEDMAN  
EDITOR

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Associate Editor

# Boxoffice Showmandiser

SECTION

PRACTICAL IDEAS

## Pin-Pointing

A "pin-point" campaign, used by RKO in conjunction with the regional release of "Behave Yourself" around Kansas City, was so successful that the company will use the plan to promote the picture in other sections of the country.

The pin-point campaign—heavy concentration of advertising and exploitation to saturate an area coincident with the release of a picture—is not new. From the exhibitors' point of view, however, it is more valuable and offers many advantages over the conventional "national" campaigns.

To frequently, the time lapse between the national campaign and theatre availability is so great that the impact is lost or dissipated before the public gets a chance to see the picture.

One of the exciting features of the TOA convention in New York this week was the exhibit area where theatremen could inspect the most modern and improved equipment.

Several circuits gave their managers extra time off so they could visit the equipment exhibit. Many others, some from the neighboring states, traveled on their own time and at their own expense for a look-see.

The general consensus of manufacturers who bought booth space and the theatremen is summed up in one word, "terrific."

For the exploitation-conscious showmen we recommend a New York firm that has an ever-changing supply of zoo surplus on hand for the next jungle picture which needs a ballyhoo. This firm can supply an assortment of birds, reptiles and mammals at standard prices. A Rhesus monkey or an Indian rat snake can be picked up for \$25. A cobra runs to \$35; a Siamese crocodile, \$50.

In the higher priced field, a leopard will set you back \$850, a gorilla \$5,000. Baby elephants are available, too, at \$3,500 each, or for the bargain-minded shopper, three for \$10,000.

—Chester Friedman

## Radio Salute to Gershwin Sparks 'Paris' Premiere



Street stunts presage opening of "American in Paris" at the Stillman Theatre. Pictured, Parisienne models and sidewalk artist.

In honor of the anniversary of the birth of George Gershwin, "An American in Paris" was presented as a prerelease premiere in four Loew theatres on September 26th. Each opening was preceded by an extensive radio and newspaper campaign developed by Dan Terrell, exploitation director for MGM, and Ernest Emerling, ad-publicity director for Loew's Theatres. These campaigns were supplemented by individual exploitation and promotion by the local theatre managers.

A typical example was the combined campaign at the Stillman Theatre in Cleveland, executed under the direction of Manager Arnold Gates. Teaser ads were placed in the daily papers two weeks in advance and were followed up with national co-op ads.

On two Sundays before opening, the Cleveland Plain Dealer devoted special feature layouts to the picture. All Cleveland papers used various stories in column releases including coverage in the radio, art and music sections.

A special salute to Gershwin on the Say It With Music program emanated from station WHK in Cleveland and was carried over 504 mutual stations. A citywide salute to Gershwin on opening day embraced every important Cleveland radio station including WHK, WGAR, WJMO, WERE, WSRS, WDOK, WTAM and WJW. In addition, disk jockeys were supplied with Gershwin albums which received constant attention and resulted in numerous plugs for the film's premiere.

Other special broadcasts included a radio interview with the French consul, Gene Kelly interview transcriptions, a discussion of the

picture's merits on James Stevens's woman's program over WJW, and several contests involving letters based on incidents in Gershwin's life, his music, etc. Still another birthday salute to Gershwin was broadcast on special programs over three television stations, WEWS-TV, WKEL-TV and WNBK-TV.

Bus cards were used to announce the premiere throughout the city's transportation system. Provocative copy on a French-motif herald furnished another source of exploitation, and postcards were mailed to residents of the city, using cheesecake art from the picture with appropriate copy in English and French.

Several effective street ballyhoos caught the attention of the public. A bridal couple traveled around the city in a pony cart with banners. A couple in ballet costumes carried signs and French travel posters, and assumed various poses at busy intersections.

A sidewalk cafe table with umbrella and a French waiter who handed out simulated French postal cards was another effective street stunt. Girls dressed as Parisian models carrying lettered hat boxes toured the downtown area and rode the busy transportation lines.

An advance screening attended by music and record dealers, critics, disk jockeys, etc., resulted in numerous window tieups centered around the MGM album. Special record displays and picture copy were displayed in four affiliated theatres in Cleveland.

Pat Smith, who appears in the picture, made personal appearances in Cleveland several days prior to opening.



## New Serial Is Started With Pup Giveaway And Member Cards

Howard Myers, manager of the Valencia in Macon, Mo., used an intriguing device to keep attendance at high level after he launched a new serial, "Perils of the Darkest Jungle." There were two separate gimmicks, the first of which was a punch card entitling the holder to receive a 5-cent prize for attending the first four chapters. For attending the first eight chapters in sequence, a 10-cent prize was given, and youngsters who saw every one of the 12 chapters were to receive a 20-cent prize.

The second part of the promotion was built around a puppy giveaway. Myers promoted six puppies and advertised that six Rocky Lane pups would be given to youngsters submitting the best letters on why they would like to own one.

To keep the kids coming during the first three weeks of the serial, they received an application blank at the chapter one show which they were required to fill in and return along with the consent of the parents and their promise to give the puppies a good home. The blanks were collected at the second chapter, and the winners received their prizes the third week.

## Candy Samples Sweeten 'Place in Sun' Publicity

A street ballyhoo helped "A Place in the Sun" at the Capitol in New York. Publicist Paula Gould arranged for professional models, dressed in shorts and sweaters, to distribute Barton candy samples in small manila envelopes, bearing tie-in imprints. The candy was promoted free from Barton's.

The candy firm displayed half-sheet poster cards with copy, "You can eat Barton's Coffee Loves any place in the sun. . . See, etc., etc." These cards were displayed in every Barton store in the metropolitan area.

## Land-Going Showboat



H. S. Carlisle, manager of the Bellevue Theatre in St. Albans, Vt., built this land-going "Show Boat" to ballyhoo the opening. The local daily thought so much of the stunt, the editor used a photo and story as a compliment to Carlisle's resourcefulness. "Show Boat" got free mention.

## Drive-In Celebrates

Joe Aspley, manager of the Crescent Drive-In, New Orleans, recently observed the first anniversary of the theatre opening with a special birthday party. Before the show, the audience was entertained by a one-hour square dance program on the patio, with music supplied by a hillbilly band placed atop the concession building. Aspley promoted three sets of professional square dancers, gave free souvenirs to all children, and each child received a free ride on a miniature train. Two thousand heralds, a saturation radio campaign and the regular facets of theatre advertising brought out a capacity crowd.

## Runs Free School Show

As a goodwill promotion, Russell Ordway, manager of the Webb Theatre, Wethersfield, Conn., scheduled a back-to-school kiddy show. Admission was free.

## Goats and Cows Give Their All in Contest For 'Milkman'

A milking contest on the stage of the West Theatre, Cedartown, Ga., aroused widespread local interest in behalf of "The Milkman." Manager Ollie Bales obtained cows and goats from local farmers. Entries were solicited at the theatre and through local farming groups.

To promote the contest, hand-painted signs were placed on four milk delivery trucks, and 50 tack cards were posted in prominent windows throughout the territory. For atmospheric realism, a barn effect was achieved by placing hay around the stage.

The winner received \$30 plus a two-month supply of milk. The sponsor donated the same amount of cash and milk to a local orphanage for Negro children. The contest was recorded on tape and rebroadcast over station WGAA.

## 'Little Egypt' Campaign Helps Create Record

A ten-year-old record for attendance was broken recently at the Hippodrome Theatre, Corbin, Ky., according to Manager Lou Mehrenbloom, which he attributes to his campaign on "Little Egypt."

In and around the theatre he spotted six-sheet and three-sheet cutouts in prominent locations two weeks before opening. He sold the back page of 2,000 heralds to a sponsor and had them distributed under his personal supervision. The heralds were also posted in hotels, restaurants and night spots, favorite gathering places of the public.

Window cards were displayed by downtown merchants; three-sheet cutouts were placed in the lobbies of two banks; four department stores displayed posters advertising the picture playdates, and the local radio station ran a limerick contest for five days, with six to eight daily plugs for the picture.

## Quartet Contest Doubles His Wednesday Business

Walt Powers, manager of the Oswego (N.Y.) Theatre, promoted a barbershop quartet contest three days prior to the opening of "On Moonlight Bay." The stunt doubled his normal Wednesday business and stimulated word-of-mouth publicity for the picture. Encouraged by the success of the quartet contest, Powers is planning a series of them to run through the fall months in place of the customary amateur nights.

## Advertises Fight Films

Pictures of the Robinson-Turpin return bout were exploited by Joseph Boyle, manager of the Poli Theatre, Norwich, Conn., by advance lobby displays, the distribution of 100 window cards, and promoted radio spots. Sports columnists for the daily papers gave advance stories, and announcement cards were posted on bulletin boards at the YMCA, the Elks club, the American Legion and Knights of Columbus.

Richard Marshall, manager of the Burns Theatre, Newport, Vt., promoted Manager's week with special attractions. He exploited the program with the attractive lobby display, above, newspaper ads, and personal letters he addressed to a select list of townspeople.



## County Fair Ballyhoo Precedes Races and Boosts 'Francis'

When the Ozark Empire fair came to Springfield, Mo., C. R. McDonald, manager of the Tower Theatre, decided to go along with the old saw that "if you can't beat 'em, jine 'em," and arranged several effective ballyhoos to exploit his "Francis Goes to the Races" playdates.

Since there were some obviously mutual interests enjoyed by the fair and the theme of the picture, McDonald made the most of his opportunities. He obtained permission to place a mule on the fair grounds, led around by a boy where the crowds could see the animal's colorful blanket lettered with the title of the picture.

During three days devoted to horse racing, the mule was led in front of the grandstand, and at the feature race each day, he acted as lead pony for one of the stables.

McDonald was successful in getting one of the transcription records to which he added a theatrical commercial. This was broadcast over the public address system.

To underwrite a part of the cost of renting the mule, stable charges, etc., McDonald set up a deal with a sales auction firm located opposite the fair grounds in which they paid approximately one-half of all costs in return for theatre advertising.

According to McDonald, the extra effort paid off handsomely at the boxoffice with above normal business instead of the customary slump whenever the fair is in progress.

To exploit "Excuse My Dust," McDonald obtained the services of an elephant from a circus for a street ballyhoo.

## Assistant Sells Show Without Any Expense

At no cost to the theatre, P. Conway, assistant manager of the Rex Cinema, London Road, Norbury, a suburb of London, England, promoted several effective tieups in conjunction with the double-feature booking of "Teresa" and "Excuse My Dust."

Posters were obtained gratis from a national petrol distributor which included a cut from "Excuse My Dust" and full credits. These posters were displayed by eight gas stations in Norbury and nearby Surrey.

For "Teresa," Conway promoted six shop-window displays tying in the bridal theme of the picture.

The boxoffice gross for this double-feature program was above average, according to Conway.

## Studio Gives Its Patrons Photo Certificates

For "Rich, Young and Pretty," Al Hatoff, manager of the Park Theatre, Brooklyn, tied in with a prominent photo studio on a free photograph giveaway for patrons. The studio supplied gift certificates valid for an 8x10 sepia photograph, with no strings attached. The certificates were given to Park patrons during the picture's current exhibition dates.

The giveaway was advertised via the theatre's house program, heralds, lobby display and screen. The studio paid for all advertising in connection with the tieup.

## Local Stars Endorse 'After the Show' Idea

Charles Bick, manager of the Plaza in Erie, Pa., developed an endorsement angle for "Meet Me After the Show" which had a new approach. He contacted leading night club and restaurant personalities, people with large personal followings, and had them transcribe a personal endorsement of the picture on records.

The tieup was obtained by the inducement of a concluding plug for their own establishments wherein they urged the public to "meet me after the show." Two disks were made up and the spots were run on both the NBC and ABC outlets in Erie.

Time was purchased for this purpose during the current playdates of the picture for obvious reasons.

## Summer Fur Fashions Draw at North Bay

Bob Harvey, manager of the Capitol Theatre in North Bay, Ont., had a fall fashion show as a midsummer business stimulant. In spite of high seasonal temperature, receipts more than justified the effort. The show was completely sponsored by the Brown Fur Co., which donated prizes and supplied professional models, one of which was Pears Hill, foremost model in Canada.

The sponsor launched an impressive newspaper and radio campaign, the former including more than four full pages of space, and paid for the distribution of handbills.

As street ballyhoo, Harvey had one of his usherets, dressed in a bathing suit and a fur coat, distribute the handbills. A photo of this appeared in the Daily Nugget, which paper devoted columns of free space to publicizing the show both in advance and with fashion layouts the night following the show.

Tying in with the theme of the stage attraction, Harvey booked for the screen program, "I Can Get It for You Wholesale" and the short subject, "She Walks in Beauty."

## 4-H Members Present 'Show Boat' Talents With Park Concert

William Miller, owner-manager of the State in Elkhart, Ind., made capital out of the appearance of MGM's replica of the "Show Boat" when it was in town to get abundant publicity for the picture and then followed through with local tieups for his playdates.

The appearance of the touring ballyhoo was announced in the papers and via radio plugs. Local girls representing industrial plants were selected to ride the "boat" as it made its initial appearance in the city. Miller used his honorary capacity as chairman of the entertainment committee for the County 4-H fair to set up a civic celebration honoring "Show Boat." A municipal band gives a weekly concert at a park. Miller arranged for an entire program of "Show Boat" music with the replica as a background. The mayor was an honorary captain during the program with the show going out over the air to the radio audience. A feature of the program was a presentation of black-face acts by members of the 4-H clubs.

Disk jockeys cooperated extensively with recordings of the picture tunes and theatre plugs, a paint store devoted a half-hour program to "Show Boat" music and a car dealer paid for 4,000 heralds which were distributed with art and copy announcing the playdates.

Window displays and the posting of three-sheets, one-sheets and window cards to supplement an increased newspaper budget, rounded out the campaign.

## Co-Op on 'Show Boat'

For "Show Boat" at the Russell Theatre, Maysville, Ky., Manager Ben Tureman promoted a large newspaper co-op ad from a local record shop. Postcards were mailed to all rural boxholders, and Tureman sold the back page of a herald to a shoe store. For street ballyhoo, a boy in a "Show Boat" T-shirt rode a bicycle around town, with signs proclaiming the playdates.



Big splash on a small front is that prepared by Fielding O'Kelly at the Rialto Theatre in Amsterdam, N. Y., for "Ace in the Hole." Particularly effective were the bigger-than-life full figure of Jan Sterling and the large head of Kirk Douglas.

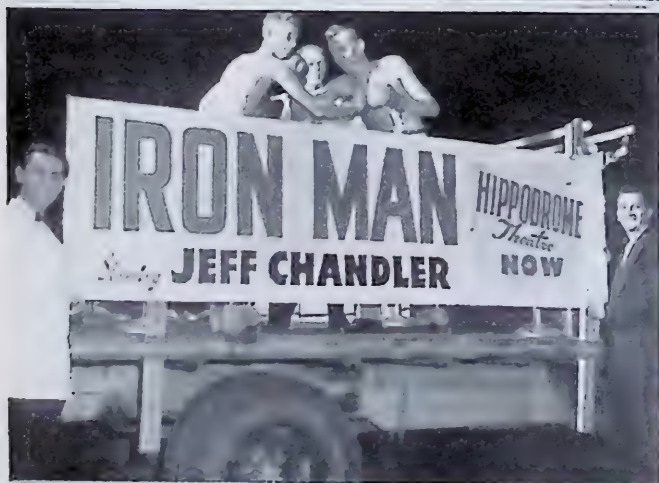


# Sidewalk Capers

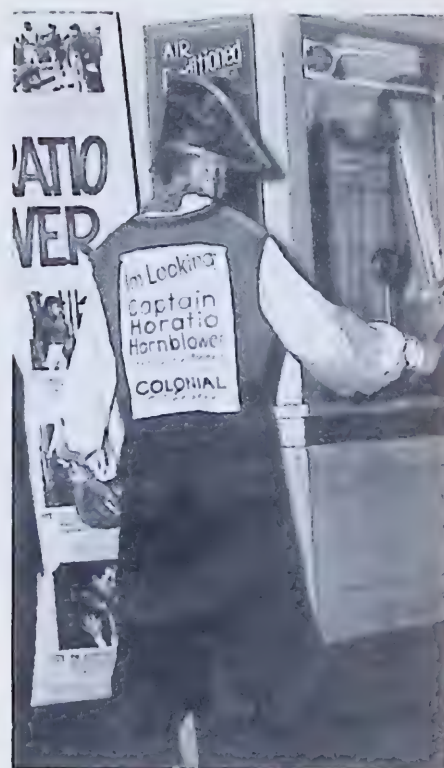
In key cities as well as the smaller towns, theatremen in increasing numbers are utilizing street ballyhoo to sell their shows. At right, an Indian tribe performs ceremonial dances for E. B. Buffington, manager of the Trail Theatre, Colorado Springs. The stunt helped attract attention to "Apache Drums."



At left, sideshow shaker and barker (with cane) holds attention of crowds in front of the RKO Boston (Mass.) Theatre. Manager Ben Domingo engaged the team to ballyhoo "Little Egypt." Response at cash window was gratifying.



Rental of costume and the services of an usher dressed as a sea-faring man provided "Captain Horatio Hornblower" with this effective ballyhoo at the Colonial Theatre at Allentown, Pa. Henry Romig, assistant manager of the Colonial, found it paid.



In Cleveland, left, Jack Silverthorne, manager of the Hippodrome Theatre, engaged a flat truck and enlisted two ushers to demonstrate their boxing skill as effective medium for exploiting "Iron Man."



Three attractive models parading the downtown business section in Kansas City caught the public eye and helped to promote "Rich, Young and Pretty" for Howard Burkhardt, manager of the Midland Theatre.



Another form of street ballyhoo that paid off, a window display promoted by Norman Levinson, assistant at the Poli Theatre, Hartford, Conn. It made people talk about "People Will Talk."



## Home-Towner Brings Miami Beach Patrons To 'Disc Jockey'

Gordon Spradley, recently transferred to manage the Lincoln Theatre in Miami Beach for the Wometco circuit, lost little time in



getting his bookings and exploitation lined up at the new location.

Taking advantage of the fact that Lenny Kent, a home-town boy, has a prominent role in "Disc Jockey," and was making personal appearances at the San Souci hotel, Spradley asked for an early booking of the picture in order to capitalize on the natural publicity angles.

First, a screening was held for all disk jockeys and radio luminaries in the Miami area, and Kent was invited to meet the guests at an interview following the screening. Most of the disk jockeys gave Kent and the picture prominent mention on their respective programs. Kent plugged the feature booking each night during his own performance at the hotel. All Sans Souci ads carried box announcements of Kent's in-person appearance and his role in "Disc Jockey" at the Lincoln.

Spradley arranged for blowups of the star to be displayed at the Town Theatre and used other blowups in the Lincoln lobby. Kent made personal appearances on the stage of both the Town and the Lincoln to further publicize the picture.

For current ballyhoo, a flash front was built with eye-catching attributes. Numerous publicity breaks in the Miami Herald, the Florida Sun and the Miami Daily News gave the campaign added impetus.

Spradley was assisted in setting up the various contacts by Flynn Stubblefield, manager of the Town Theatre.

## Promotes 'Egyt' Contest

Nick Tornichio, manager of the Vernon in Mount Vernon, Ohio, had the cooperation of the local newspaper in promoting a limerick contest to exploit "Little Egypt." Passes were offered to winners. Another limerick contest was promoted with a local disk jockey. Surrounding the marquee of the theatre, Tornichio hung cutouts of "Little Egypt" with copy: "Hurry, hurry, hurry . . . Right this way for the sensational hootchy-kootchy dancer, etc." A couple of side-show barkers whooped things up on the sidewalk during the current playdates.

## Florist Presents Roses To 'Valentino' Patrons

A neighborhood florist helped "Valentino" for Bill Smarr, manager of the State at Cambridge, Md., by underwriting the cost of 2,000 heralds, which were distributed house-to-house and in office buildings, and by donating rose corsages for the first 25 women attending the evening show on opening day. A 40x60 on the sidewalk in front of the theatre announced the corsage giveaway ten days in advance.

The radio station used recordings from the picture, inviting listeners to identify the tunes. Passes were presented to persons who wrote letters naming the correct titles.

## Wallpaper Gimmick Backs 'That's My Boy'

The wallpaper herald stunt helped "That's My Boy" for Clarence Cropper, manager of the Van Wert (Ohio) Theatre. Cost of the promotion was underwritten by a neighborhood car dealer in return for an ad on the reverse side of the herald.

Wallpaper was purchased from a wholesale paint firm and cut up to size. Copy read, "That's My Boy" is so funny, we tore the paper off the walls to tell you about it."

To exploit "Alice in Wonderland," Cropper had a tieup with the local dime store for a full window on books and records, and connected for a grocery store display tieing in "Alice in Wonderland" peanut butter. For street ballyhoo, he had an usher wear a rabbit suit and carry an alarm clock, with a sign reading: "I'm not going to be late to see, etc."

## Disk Jockey Contest At Saramac Lake, N. Y.

To exploit "That's My Boy" at the Pontiac Theatre, Saramac Lake, N. Y., Manager Tony Anderson tied up with a disk jockey show via a contest on Martin and Lewis records. The stunt helped to obtain free plugs for the picture. Two boys acted as a street ballyhoo, dressed in cap and gown and holding signs announcing the Pontiac playdates. Anderson promoted an exhibit of sporting goods equipment for the theatre lobby.

For "Jim Thorpe—All American," Anderson made a deal with Indians of the St. Regis tribe to demonstrate ceremonial dances on the stage opening night.

## Paper Publishes Facts Refuting Life Story

Bill Connelly, manager of the Capitol Theatre, Illon, N. Y., is one of the many exhibitors who was irritated by the recent article in Life magazine "dooming" the motion picture industry. He called on the editor of the local Sentinel and gave him facts and figures refuting the Life story. Apparently the editor was impressed with Connelly's sincerity as his statements were published on the front page of the Sentinel, in a special box at the top center of the page. The three-column story was headed, "Illon Capitol Theatre manager attacks article on movies in Life magazine."

## Coca-Cola Tieup Has Three-Way Benefits On 'Go for Broke'

Kenneth Sniffin, manager of the President Theatre, Manchester, Ga., made his initial contribution to the Showmandiser section re-



cently for the BOXOFFICE Citation of Honor, and promises to become a regular contributor of campaigns and ideas in the future. Sniffin's campaign indicates that he combines hard work with fun, utilizing any angle which promote the theatre and help to sell tickets.

For "Go for Broke!" he obtained the co-operation of army officials who sent Lieutenant Magata, a veteran of the 442nd combat team, to Manchester for personal appearances. Magata appeared on the stage at all shows and related actual experiences of the famous Nesel battalion. The daily newspapers gave this plenty of free space.

Fifty enlistment posters imprinted with the picture title and theatre playdate were distributed by the army throughout the area. A recruiting station was set up in the lobby along with an exhibit of weapons and other paraphernalia.

A 24-sheet on the inner lobby wall, a standee in the outer lobby, and six special art panels on the main entrance doors helped to publicize the picture in advance of opening. Fifty window cards were placed in stores in Manchester and nearby communities, and 1,000 special heralds were distributed house to house.

Sniffin contracted the Coca-Cola dealer and arranged to supply patrons with free drinks "on the house" opening night. Tie-in copy was, "Go for Coke when you Go for Broke, etc." The Cola company used a half-page newspaper co-op ad and truck signs to announce the free drink offer.

## Hillbilly on Streets

A comic street ballyhoo helped to exploit "Comin' Round the Mountain" for Mel Galt-skill, manager of the Paris (Ky.) Theatre. A boy dressed in overalls and coonskin hat, carried a shotgun, jug of corn squeezin's and a sign about town to plug the theatre playdates.

**DIT-MCO IN-CAR SPEAKERS**  
Senior or Junior Type, can be used to replace any make of in-car speakers.  
DRIVE-IN THEATRE MFG. CO. 720 Baltimore  
Baltimore, Md.



## Manager Spurns Hair-Raising Stunt But He Obtains Publicity Anyhow

Sam Greisman, manager of the Jefferson Theatre in Fort Wayne, Ind., recently got a nice writeup in Cliff Milnor's column in the Journal-Gazette by not doing a promotion stunt. It worked out pretty good in the long run. "Little Big Horn" got the resulting publicity and Greisman endeared himself to a few hundred local mothers.

The picture's publicity manager telephoned Greisman to tip him off that exhibitors were running Mohican haircut contests to ballyhoo the picture. The Mohican style calls for the head being shaved bald except for a scalp lock which

runs from the forehead to the nape of the neck.

When Greisman contemplated the thought of a few hundred irate mothers besieging the Jefferson for fostering such a horrendous fashion on their papooses, he decided to let Boston and Hollywood keep their ideas to themselves.

When columnist Milnor heard about Greisman's restraint, he reported the incident. Several hundred mothers were heard to emit a sigh of relief.

The picture was also exploited through an Indian head penny search sponsored by the Fort Wayne News-Sentinel.

## Honor Medal Winner Highlights Opening Of 'Leathernecks'

Cooperation from the marine recruiting service, the formation of a Colorado marine platoon, sponsored by Gov. Dan Thornton of Colorado, and a medal of honor winner who attended the opening night performance resulted in special writeups for "Flying Leathernecks" at the Broadway Theatre. Manager Donald Lappin set up a recruiting booth in front of the theatre a week prior to opening. A screening at the Varsity Club for marine officers and their wives resulted in additional news breaks.

Lappin invited Lieutenant Commiskey, medal of honor winner, to Denver for the opening. He arranged to have two Frontier Airlines planes, filled with guests and dignitaries, and an escort of eight marine fighter planes, greet the arrival of a special plane which brought Commiskey to Denver. The honor guard of marines, in dress blues, greeted the hero as he alighted at Buckley field. Commiskey attended a screening at the airfield and a cocktail party at the Officers club. These events were covered by press and radio representatives.

The marine platoon sponsored by the governor was sworn in on the theatre stage opening night of "Flying Leathernecks," and Lieut. Gen. Henry Larsen presented a watch to the first recruit who had enlisted. Lappin promoted the watch from a neighborhood jeweler.

Following the stage ceremonies, the participants were guests of a local steak house for a banquet. The mayor of Denver presented Commiskey with an honorary citizenship plaque at a special luncheon promoted by Lappin.

## Newspaper Provides Ad Mats on 'Helmet'

John Payne, manager of the Joy in Dawson, Ga., could not obtain regular mats when he played "The Steel Helmet," but he ingeniously devised a 3-column, 12-inch herald by resorting to the mat service of his local newspaper.

In the newspaper files, Payne located illustrations of soldiers, tanks and planes in action. These he artistically placed in the layout, with type set around to give it a unified appearance. He included a personal message of recommendation for the picture at the bottom of the layout. The same device was used for newspaper ads.

Payne has been in theatre business only two years, but since taking over the management of the Joy about a year ago he has built up the average weekly gross by approximately \$400.

## His Idea for 'Quo Vadis' Is Adopted by Studio

Kelth Petzold, Broadway Theatre manager at Portland, Ore., is credited with a promotional idea that MGM is using on a nationwide scale, reports Jack Matlack, J. J. Parker theatre executive.

The idea of using two chariots from "Quo Vadis" for chariot races at the Oregon state fair in Salem appealed to Ted Galanter, west coast MGM exploiter. Galanter contacted his New York office which in turn arranged for the chariots. The two, which weigh 3,000 pounds each, were raced each afternoon at the fair. Charioteers, local men, wore costumes used during the filming of "Quo Vadis" in Italy.

Mrs. J. J. Parker, president of Parker Theatres, presented a trophy to the winner of the races. Of course, it was mentioned that the MGM picture opens in Portland in December.

The chariots were shipped after the Salem race to the Kansas state fair.

## State Finalists Compete For Mrs. America Title

More than 20 of the state's most attractive married women were presented on the stage of the Poll in Bridgeport, Conn., in a finals competition to determine Connecticut's representative in the Mrs. America finals at Asbury Park, N. J.

Matt Saunders, manager of the Poll, arranged to have winners from each community in the state compete in Bridgeport for the finals. Local merchants donated hundreds of dollars in cash and merchandise gifts for the winner and runnersup. The annual state finals were sponsored by radio station WLIZ and the local Willys agency. The Bridgeport Herald and Sunday Post publicized the bathing beauty entries with art layouts and special stories.

The judges committee included press and radio personalities and the wife of Senator Benton. The finals attracted a capacity audience to the Poll.

## Dummy on Ledge Provides Writeups for '14 Hours'

A stunt arranged by Harry Wilson, manager of the Capitol in Chatham, Ont., rated two separate news breaks on '14 Hours.' The dummy figure of a man was placed on a roof in the downtown area in a teetering position, and attracted wide attention from people who thought the figure was a real man preparing to jump. The stunt was effective enough to rate a two-column picture under a scare head in the Chatham Daily News on the day before opening, and was written up in Blair McKinnon's column in the Windsor Daily Star.

## Makes Co-Op Radio Deal

Newspaper co-op ads are regularly promoted by Manager Ray Gingell of the Hlser Theatre, Bethesda, Md., from radio station WBCC and WBCC-FM. The station runs ads in the newspapers announcing a special broadcast of music from the current film at the Hlser. In return, the theatre house program carries an announcement of the musical broadcast.

## Stores in Capital City Back Preschool Show

Doug Mellott, manager of the Naylor Theatre in Washington, promoted a back-to-school show sponsored by four local merchants. He sold children's tickets to the merchants who in turn distributed them with each dollar purchase. Several thousand circulars were distributed with full details of the show and mat illustrations advertising the screen program.

Mellott reports that more than 1,000 children attended the free show, giving the theatre one of its best attendance records in many months.

## Front and Veteran Co-Op Puts 'Up Front' Ahead

Roy Kane, manager of the Lyric in Elkin, N. C., created a low-cost flash front on "Up Front." Side pieces consisted of three-sheets posted on backboards, and the overhead was a simple board lettered with the title. Around the boxoffice, a one-sheet display with stills attracted further attention. A six-sheet board over the marquee was posted with a litho display, and window cards were hung around the outer edge of the marquee.

Kane sent complimentary passes to officers of Veterans groups, with a personal letter recommending the film.

DRIVE-IN COMBINATION ENTRANCE LIGHT & ENTRANCE DRIVEWAY FLOODLIGHT — 20 INCH  
Also Exit Panels, Arrows Right or Left  
DRIVE-IN THEATRE MFG. CO. 718 Baltimore  
Kansas City, Mo.



## Ontario Theatremen Study Bingo Menace

TORONTO—The Motion Picture Theatres Ass'n of Ontario has appointed a special committee, headed by President Harry S. Mandell, to prepare a review of bingo competition for presentation to the October directors' meeting and, later, to the annual convention which is tentatively scheduled for October 31 at the King Edward hotel.

Bingo competition has become a menace, particularly in the Ottawa and Windsor areas, where thousands of patrons attend the games for which as many as five automobiles are offered as prizes in one night.

Delegates to the third annual convention in Montreal Monday (24) of the national committee of the Motion Picture Exhibitors Ass'ns of Canada, were President Mandell and H. C. D. Main of Toronto. The latter conducted a comprehensive survey on television as it affects the theatre business and his report will be presented to the annual meeting of the Ontario body here.

Morris Stein has prepared a report on Toronto's zoning bylaw as it affects theatres and Joseph Singer has been retained as the association's legal representative for the presentation of a brief to the planning board.

## Robber Is Identified

MONTREAL—Leslie Peter Karozsi, 32 was identified in court here by the manager, cashier and doorman of the Capitol Theatre as the gunman who stole \$1,910 at the motion picture theatre on the night of August 6. Karozsi was committed by Judge Gustave Marin for voluntary statement. William E. McLaughlin, theatre manager, testified at the preliminary hearing that Karozsi followed doorman J. W. Madigan into his office, pointed a revolver at them and asked for the money. At the time, he related, Madeleine Leathead, the cashier, was present counting the day's receipts.

## Fashion Show in Lobby

TORONTO—Manager W. C. Tyers of the Odeon had a busy time in connection with the local first run of "Night Without Stars." He arranged as an added attraction for four nights a fall fashion promenade in the lobby, featuring the clothes worn by Nadia Gray, star of the picture. The fashion show was arranged in cooperation with several local firms which specialize with women's apparel and hats. Tyers also staged a sneak preview of a coming attraction on one night.

## 'Hoffmann' Bow Oct. 5

TORONTO—The Canadian premiere of "Tales of Hoffmann" will be held at the Towne Cinema, a specialty unit of 20th Century Theatres, October 5, with all seats reserved and performances twice daily at \$1.75 top. "Kon-Tiki" was in its fifth week at the Towne while "Bitter Rice" was playing a fourth week at the International Cinema.

## 'Eye View' in Canada

TORONTO—Allen's Hollywood here had nice success with the Canadian premiere of a British production, "The Worm's Eye View," after an extensive advance campaign.

## Saskatchewan Risk Dept. Makes Theatre and Other Type Loans

### Program Arranged For Variety Wives

TORONTO—The women's committee for Toronto Tent 28 has drawn up a special program for the wives of delegates who will be attending the midyear conference here of Variety International, October 4-6, at the Royal York hotel. Tours, receptions, luncheons and other entertainment are scheduled, including a visit to Variety Village School for Crippled Boys.

In charge of arrangements are Mrs. J. J. Chisholm, chairman of the women's committee, and Mrs. Ben Smith, entertainment chairman. They were all hoping to see Princess Elizabeth and Prince Phillip.

### About 300 U.S. Pictures In Hong Kong in 1950

WASHINGTON—During 1950, trade sources report that 300 United States, 50 British, and 50 Russian and Chinese feature films were imported for exhibition in Hong Kong. There were also 222 feature films produced in Hong Kong during 1950, all of which were in the Cantonese dialect except 18 which were produced in Mandarin. Hong Kong regulations provided that theatres must exhibit British films at least 10 per cent of their playing time but because of an insufficient supply of British pictures this quota has not been strictly adhered to.

Domestically produced motion pictures are the principal competitors of United States films, as they comprise about 30 per cent of the films exhibited. The Cantonese dialect of the Chinese language is the predominant language of the colony with English and the Mandarin dialect secondary languages. British and other continental films account for about 10 per cent of the features shown. United States films are well received and are preferred to domestic and other foreign films. The average production cost of a domestic feature film is about 32,000 to 40,000 Hong Kong dollars for a picture in the Cantonese dialect and from 120,000 to 180,000 Hong Kong dollars for one in the Mandarin dialect.

### Renaissance Bankruptcy Actions Ruled Legal

MONTREAL — A petition contesting the bankruptcy entered into by Renaissance Films and filed by the former vice-president of the film company, was rejected with costs by Justice Auguste Boyer in superior court here. The petitioner, Ovila Robitaille, a local merchant, charged that the bankruptcy act on August 22 was decided by a minority group and not a quorum as required. Renaissance Films was the respondent.

Ernest Lafontaine, representing the company, declared a quorum existed at the meeting and that the bankruptcy act was committed "in every sense of the word." Rosaire Beaudoin, president of Renaissance Films, testified he received notice of the meeting from Samuel Gagnier, secretary. He was not present at the meeting, he said.

REGINA, SASK.—Considerable interest has been engendered among film industry circles by the news that the Saskatchewan government insurance department now has a loan interest in the theatre business.

It holds a first mortgage for \$75,000 on two theatres at Weyburn, the Soo and the Hi-Art. Philip Bodnoff of Regina, president of Soo Theatres, Ltd., has given the mortgage to the Saskatchewan government insurance office in return for the \$75,000 loan. Officials of the government declined to reveal how many theatre mortgages it holds or the percentages of the total investment it has in theatres.

According to M. F. Allore, manager, the government insurance office looks at every investment from the point of view of whether the loan is a good investment. The Weyburn Theatre mortgages provide that the loan is to be paid back in 20 installments of \$3,750 the last of which is to be paid March 1960. The interest is 5½ per cent. The mortgage is on the theatre properly, including land, building and equipment.

Soo Theatres, Ltd., a joint stock company, has Bodnoff as president, Sam Karby as vice-president and Marcus Bloom, secretary, all three from Regina. Bodnoff and Karby are also connected with Theatre Under the Stars, Ltd., which owns and operates the Sunset Drive-In just outside Regina, and in which Premier T. C. Douglas and C. F. Fines, provincial treasurer, are directors. Douglas, Fines, Bodnoff and Dr. M. C. Shumlacher have loaned over \$60,000 to Theatre Under the Stars.

Exhibitors in Manitoba, Alberta as well as in Saskatchewan are watching all details of these negotiations with the idea of the possible similar request on their part in the near future.

Politics entered the scene with the announcement by Alvin Hamilton, provincial Progressive Conservative leader, that the entire story was "gravely disturbing" in view of the fact that Bodnoff is president of a company of which Douglas is a director. Premier Douglas took exception to the implication that there is some connection "between this loan and the fact that I own \$500 in shares in a drive-in operated by Mr. Bodnoff," and stated the entire fuss was to create political turmoil by the opposition.

### Associated British-Pathe Product to Canada IFD

TORONTO—A long-term contract for the release of product of Associated British-Pathe in Canada has been secured by International Film Distributors, which has increased its sales staff to handle distribution details.

The first feature under the agreement is "Laughter in Paradise" which will have its Canadian premiere at the International Cinema here about October 8, this being a unit of 20th Century Theatres. N. A. Taylor, IFD president, is also the head of the 20th Century circuit. The general manager of IFD is Douglas V. Rosen.

Joan Crawford has reported at Warners for wardrobe conferences for her role in "This Woman Is Dangerous."



**A**ssociated Screen News cameramen, under the overall direction of News Manager Arnold Hague, will give the coming tour of Princess Elizabeth and Prince Phillip exclusive newsreel coverage. Senior cameramen assigned to the story on a coast-to-coast basis are Ross Beesley of Vancouver, Leonard Macdonald and Jack Hynes of Montreal and Doug Skene of Toronto. This will be the second such assignment for Beesley, who was among the Associated Screen News team that covered their majesties' trip in 1939. Hynes and Skene both saw service in the last war when they were with the Canadian army film unit. The royal tour newsreel stories will be seen in Canada, the United States and other parts of the world.

**T. C. Clarke** has been appointed president and a director of Dominion Sound Equipment, succeeding the late A. L. Brown. Clarke is also vice-president in charge of sales of the Northern Electric Co. . . . During the Canadian Tourist Ass'n convention at Murray Bay, Carl Lochnan of the National Film Board claimed that the board is the largest single producer of short film subjects now in circulation on U.S. television. The convention was told that an estimated \$1,800,000 has been spent in travel film footage by various governmental and private organizations in Canada. Homer S. Robinson of the Canadian department of resources and development, told the delegates that distribution now is more important than the production of more films.

**Bill Newton**, news photographer of the Ottawa Citizen, has been appointed associate photo officer in charge of still photography for the coming royal tour and will arrange a photographic pool and facilitate coverage. Newton operates one of Ottawa's largest commercial photography businesses . . . Gerarde Barbeau, 15-year-old Canadian film star, has returned to school in Verdun after completing her role in "The Nightingale and the Bells" at St. Hyacinthe . . . Federal government plans for expansion of both the National Film Board and the Canadian Broadcasting Corp. are now reported well advanced and will be submitted to parliament . . . Harry Cohen, RKO manager, has returned from Winnipeg, where he flew to visit his father who was gravely ill and died September 8. Messages of sympathy poured in from film colleagues and other friends in all parts of Canada and across the border.

**W. H. Giles**, general supervisor of United Amusement Corp.; **W. M. Murray**, purchasing agent for Confederation, and **Kenneth Hatton**, president of the Joliette Theatre, at-

tended the three-day TOA convention at the Astor hotel in New York City . . . **W. H. Mannard**, secretary treasurer of United Amusement, spent a week of his annual holiday at his country home at Lake Hughes and the second week motoring through the mining country to reach Val d'Ore in northern Quebec . . . **Dick Howarth**, manager of the Monkland Theatre, traveled by plane to Ontario to enjoy his holiday . . . **Bill Bourne** of the art department of United Amusement went duck hunting near Sorel . . . **Glenna Tucker**, clerk at United Amusement, was married September 19, to **Jack Durkin**. They will take up residence at Lake Placid, N. Y.

**Radio Carabin** has inaugurated its 1952 Revue at the Hermitage, Cote-des-Neiges Road . . . **James Baird**, president of James Baird Film Delivery, is confined to his home because of illness . . . Congratulations to **Charles W. Lewis**, accountant at Confederation, and **Mrs. Lewis** for the baby born September 17, a sister for **Marlene** . . . **Herman Kautner** is the assistant manager at the newly renovated Seville and will greet **Rosemary Clooney** when she comes to appear in person . . . **Charlie Madison**, booker at International Films, has a part time hobby as a captain usher and spotlight operator at the Seville Theatre . . . **Jacqueline Osher**, cashier at United Artists, spent a 10-day holiday in New York City and New Jersey . . . **Carmen Hamel**, cashier at International Films, spent the weekend as guest of friends at Ste. Marguerite-du-lac-Masson . . . At Columbia Picture, **Elissa Richstone** has replaced **Georgina Nicol**, who resigned recently to become a school teacher.

**Lise Lambert** was scheduled to open her new theatre, the "Lise," September 29 at Asbestos . . . **Archie Cohen**, sales representative for Warner Bros., has returned from the Gaspé peninsula . . . "Fridolin" (**Gratien Gellinas**), famed French-Canadian comedian, was scheduled to play a new role at the Windsor hotel September 27 as principal speaker at the opening dinner of the Ste. Justine's Hospital building fund campaign.

**Exhibitors on Filmrow** were **Harry Keller** of the R.C.A.F. Theatre (Manning Pool) at St. John., Que.; **Bill Hall**, manager of the O'Connor Theatre at Huntingdon; **Mrs. L. Bertrand** of the Princess at Riviere-du-Loup and **Manager Maurice Girard**; **Eugene Poirier** of the Caro at Windsor Mills, J. Lavallee from the Athletic Association Theatre at Clark City, Gaspé; **M. Bellerive** of the Alma at Chateaugay, and **J. Alexandre Bolduc** and **P. Veilleux** from the Beauceville in the city of that name.

## Film 'World' Scenes

**LUNENBURG, N. S.**—Nineteen technicians from U-I Hollywood studios are working here, filming background scenes for "The World in His Arms." **Dick Moder**, assistant director, heads the contingent. The crew will film fishing scenes including a race between two schooners, rigged to resemble ships of 1850. Although the film story is based on the west coast and is about the north-Pacific, the shooting of scenes is being done on the east coast and in the north Atlantic. Another crew is working on scenes in Alaska.

## Top Toronto Figure Goes to 'Thunder'

**TORONTO**—Eight of the 14 first-line theatres offered holdovers. "Show Boat" was in its fifth week at Loew's and "David and Bathsheba" continued at the Victoria for a third week at advanced prices. The leading new pictures were "Saturday's Hero" and "Thunder on the Hill." The weather was mostly warm and humid.

(Average Is 100)

Biltmore—Jesse James (20th-Fox); Rendezvous 24 (20th-Fox)	95
Fairlawn—Cyano de Bergerac (UA); Paper Gals (UA), 2nd wk.	85
Hyland—Our Town (UA), 2nd wk.	85
Imperial—Flying Leathernecks (RKO); Robinson vs. Turpin (RKO), 2nd wk.	95
Loew's—Show Boat (MGM), 5th wk.	85
Odeon—Thunder on the Hill (U-I)	110
Shea's, Eglinton—Captain Horatio Hornblower (WB), 2nd wk.	90
Tioli, Capitol—As Young as You Feel (20th-Fox); Night Into Morning (MGM)	100
University, Northway—Saturday's Hero (Col)	105
Uptown—Iron Man (U-I), 2nd wk.	90
Victoria—David and Bathsheba (20th-Fox), 3rd wk.	100

## 'Bitter Rice' Fourth Week Paces Vancouver

**VANCOUVER**—Holdovers held down business. "Bitter Rice" was sturdy in its fourth week at the Studio. "Here Comes the Groom" in its fourth and final week at the Capitol also was good.

Capitol—Here Comes the Groom (Para), 4th wk. Good	
Cinema—Best of the Badmen (RKO); China Sky (RKO), reissue	Average
Dominion—Excuse My Dust (MGM); Turpin-Robinson Fight (RKO)	Good
Hastings—Stop That Cab (LP), plus stage show Fair	
Orpheum—Captain Horatio Hornblower (WB), 2nd wk.	Average
Paradise—Katie Did It (U-I); Ali Baba and the Forty Thieves (U-I), reissue	Fair
Plaza—Cattle Drive (U-I); One Minute to Twelve (JARO)	Fair
State—Gun Crazy (UA), plus stage show	Fair
Strand—David and Bathsheba (20th-Fox), roadshow	Good
Studio—Bitter Rice (IFD), 3rd wk.	Very Good
Vogue—The Browning Version (JARO)	Good

## F&H Will Build Drive-In On Cape Breton Island

**ST. JOHN**—In addition to constructing a drive-in, 11 miles outside Halifax during the balance of this year, **Franklin & Herschorn** will prepare a second drive-in between Sydney and Glace Bay on Cape Breton Island in one of the most thickly settled sections of the maritimes, where steel-making and soft coal mining are the basic industries. The opening is slated early in April, about the same time as the new drive-in in suburban Halifax. Both drive-ins will have about 50 capacity. Taking the leading role in the F&H expansion plans is **Joe Franklin**, president and founder of the chain. He will head for his usual winter stay at Miami Beach in late November.

## Ontario Daylite Time Ends September 30

**Toronto**—Exhibitors in Ontario were reminded by **Arch H. Jolley**, secretary of the Motion Picture Theatres Ass'n of Ontario to reset their clocks and warn employees for the termination of daylight saving September 30. Last year the confusion continued for some time when summer time was continued for one or two months in some municipalities as a move for the conservation of power.

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## Jacob Miles, 64, Dies, Western Chain Head

WINNIPEG—Jacob "Jack" Miles, president of Western Theatres and prominent in exhibition circles for the last 39 years, died at his home here at the age of 64. A pioneer in this city's theatre industry, Miles built Winnipeg's sixth house, the Palace, in 1912. In 1949 he brought the first drive-in to the midwest when he constructed the Pembina Drive-In at Fort Garry.

Miles became associated with Famous Players Canadian in 1936, with the formation of Western Theatres, of which he was president and general manager. The firm now operates 18 houses in greater Winnipeg. Born in Russia, Miles came to Canada in 1905 at the age of 18. He began working as a painting contractor. The following year he opened a bicycle shop and in the next five years expanded the business to three stores. He introduced the Harley Davidson motorcycle to Manitoba.

While still in the bicycle business, he became interested in the motion picture industry. After the Palace, he built the Rose, Roxy, Plaza and Uptown up to 1931, the Pembina in 1949 and the Eldorado Drive-In in 1950. During the 1930s he acquired several other houses, including the Lyceum, Starland and College from Universal.

Miles was one of the first members and a past president of the Hebrew Sick Benefit Ass'n; one of the founders and past president of the Winnipeg Hebrew Free school; a member of B'nai B'rith; a supporter of the Peretz Folks school; a member of the Jewish Scientific institute, and a past president of the Manitoba Motion Picture Exhibitors Ass'n.

He is survived by his wife Esther, three sons and three daughters. Funeral services were held from Shaarey Zedek synagogue. Honorary pallbearers were B. R. Kark, N. Rothstein, S. Weiner, C. Finkelstein, M. Finklestein, J. Blumberg, C. Rhodes-Smith, S. Cohen, G. Sheps, B. Sheps, Mayor Garnet Coulter, E. A. Zorn, J. J. Fitzgibbons, R. W. Bolstad, L. G. Feinstein, J. Huber, I. Dveris, B. K. Beach, M. Tessler, N. J. Weldman. Active pallbearers were S. M. Golden, S. Rosenblatt, D. Wolk, D. Dveris, S. Cramen, L. Miles, H. Miles, R. D. Hurwitz.

## Maritime Ass'n to Meet At Amherst in October

ST. JOHN—The Maritime Motion Picture Exhibitors Ass'n will hold its annual convention October 23, 24 at Amherst, the scene of last year's session.

## Grocery Quiz to Toronto

TORONTO—The Astor, an independent neighborhood theatre, stepped out with a Household Grocery quiz with the double bill, "Little Big Horn" and "Animal Crackers." Something new for Toronto, the added stunt includes the offer of \$150 worth of free groceries and other prizes.

## TV Towers on Hotel

MONTREAL—Television technicians have begun work on erection of towers atop Mount Royal hotel to enable some 750 dealers to see 14 of the new Admiral Corp. receivers in action. If reception is good the hotel may retain the towers and become the first local hostelry to offer TV.

## V A N C O U V E R

West Van Amusements, operating the Hollyburn Theatre at West Vancouver, has withdrawn its statement of claim filed in British Columbia supreme court, charging that 20th-Fox and Odeon Theatres "did unlawfully combine, conspire and agree . . . to injure the plaintiff by violating practices." Peter Barnes of Toronto, who runs theatres in Canada and the U.S. is president of West Van Amusements.

Gordon Dalglish of the Park staff is in California on a business trip . . . Bill Watson, RKO auditor, is in town checking the local office . . . Two oldtime theatre executives, Henry Morton and Jake Miles, both of Winnipeg, died recently . . . Ted Ross, cashier at JARO, was promoted to booker, succeeding Hugh Kavanagh, who resigned to enter other business. Ross was replaced by Miss Metcalf . . . Rita McCurrach succeeds Betty Church as secretary at United Artists.

Joe Altomare, who is taking over the two theatres at Grand Forks, B. C., was a Filmrow visitor lining up his bookings . . . Audrey Prowse, JARO stenographer, left for Toronto to join her husband, transferred there by the Federal bank. She was replaced by Mrs. Boyd . . . Wilf Moorhouse, Famous Players sound man who has dabbled in radio for years, has been appointed sectional communications manager for the provincial division of Van-alta, a part of the radio setup of the American Relay league, with a permanent place on the Red Cross, civil defense and disaster service organizations of North America . . . The east side Rex in Vancouver has a new marquee, new seats and an all-glass boxoffice installed by the new owner, Army & Navy stores, which recently acquired the theatre.

Len Brewer of the Paradise staff is back from a three-month trip to England and France . . . Lillian Nicholson of WB has resigned . . . Bill McMillan of the Dominion staff is hospitalized following a heart attack . . . Dick Pantages of the Kingsway is also in the hospital for an operation . . . John C. Green died at the age of 85. He was in show business for more than 50 years and had been living in retirement at Mundare, Alta., since quitting theatre business in Ontario for the last ten years . . . Rod Pantages, son of Lloyd Pantages of the Hastings; is rated as one of Canada's top football players and is now playing for a Montreal professional team.

Bill Reub and Leo Kneller have opened a theatre at Trochu, Alta. Theatre is of concrete block construction and will seat 400. Sharp's Theatre Supply Co. of Calgary installed the booth equipment, which included Holmes projectors, Strong lamps, a Ballantyne amplifier and an Altec speaker system . . . Cliff Palmer of Vancouver has taken over the 210-seat Community at the interior town of Keremeos from Charles Gough . . . William Zaparaniuk of Prince Albert recently opened his Park Theatre at Waskesiu, a summer resort north of Prince Albert. It seats 300.

David Johnstone has sold his old Star Theatre at Coronation, Alta., to the Alberta Seed Growers Cooperative Ass'n and has opened his new Avalon at Coronation which seats 350 . . . Paul Gauthier is building a new 600-seat theatre at Quesnel in the Cariboo district of British Columbia. It will replace

his present 200-seat Rex in the lumber and cattle town. The Rex is town's only theatre.

Bill Clayton, Cambie Theatre projectionist, is the father of a baby girl, his first child . . . Charlie Hatton, Odeon maintenance man, lost a finger in an accident this week . . . Art Crute, a member of Local 348, is the first projectionist to receive the governor general's citation of merit for donating 21 pints of blood to the Red Cross. He has been donating since the start of World War II. Crute is in the Plaza Theatre booth. The Plaza projectionists are now a happy gang since Marvin Thoreau, Odeon maintenance head, has equipped the booth with a new cooling system.

The Film Exchange Bowling league started its 30-week 1951-52 season. Teams are United Artists, 20th-Fox, Warner Bros., JARO, Paramount, RKO, Perkins Electric and Empire-Universal. MGM last year's winners did not enter a team this year . . . Jack Reid, JARO manager, and Earl Dalglish, WB manager, were pallbearers at the funeral of Herb Call, former Columbia manager, who died in Vancouver . . . After a few days of rain, hot weather returned to British Columbia and the forest closure is again in effect throwing out of work over 10,000 lumber workers.

## O T T A W A

It is not very often that the Capitol, largest Famous Players' unit here, holds over a picture but Manager T. R. Tubman did it on "Show Boat" was kept for a second week. Another holdover here had been "The Great Caruso" . . . The Regent is drawing throngs for "David and Bathsheba," according to Manager Henry Marshall . . . Manager Gordon D. Beavis is enthused over the turnout for "The Browning Version." His wife continues seriously ill.

Morris Berlin, proprietor of the Somerset, featured a pair of reissues, "That Midnight Kiss" and "Words and Music," which did so well he held them an extra two days . . . Graeme Fraser, sales manager for Crawley Films, was in Montreal for a meeting of the Ass'n of Motion Picture Producers and Laboratories of Canada to continue discussions which had been held with the Ass'n of Canadian Advertisers and the advertising agencies regarding the promotion of commercially sponsored films. The MPLC also laid plans for their approaching annual convention. S. Dean Peterson of Toronto is the association secretary.

Introduced by a private preview for a selected audience, "Lady With a Lamp," a British production based on the life of Florence Nightingale, has been booked into the Famous Players' Capitol.

The Odeon at Kingston carried on a neat teaser campaign for "The Browning Version" in which a play was made with the letters "T.B.V." . . . The Eastview, owned by the estate of Terry Lewis, has added a cartoon show for kids on top of the double bill on Saturday afternoons . . . Hyman Bessin of the Glebe staged a juvenile show September 22 in cooperation with the local Kiwanis clubs for National Kids day.



# MARITIMES

**M**itchell Bernstein, partner in the B&L Theatres, based at St. John, was one of the delegates from St. John to a conference on Israel and Jewish rehabilitation. The conference was held in Moncton . . . Two 1950 Academy award winners, "Born Yesterday" and the short subject, "Gerald McBoing-Boing," were brought back for a three-day run at the Community in Yarmouth.

Ernie Whelpley of St. John now is manager for Selznick at St. John, succeeding Gord Stults, who now is salesman for a metalware store in the Mayfair Theatre building. Whelpley has been out of the film lineup for many years and has been on the staff of a local radio and record store. He had been in the film trade in St. John for some years previously.

Polley shifts at the State in Calais brought in three changes of bill each week—on Sunday, Wednesday and Friday. Show starting times were shifted to 2, 7 and 9 p. m., with continuous operations from 2 p. m. on Saturday. Sunday shows are at 2 and 8:15 p. m. A silver collection was taken up at a free Saturday morning cartoon show recently, with proceeds going to the Jimmy fund. Each child received a gift from a bakery, which linked with the theatre on the show. Special ads were used by the theatre also to promote depositing of dimes in local parking meters for one day.

Thursday is Bank nite at the Capitol, St. George, where three changes of bills prevail each week. The Capitol is owned by B&L circuit. The Opera House in St. George operates only on Saturday nights, booking action pictures chiefly . . . Tuesday and Wednesday nights are Foto nites at the Garrick and Oxford in Halifax.

His practice on the bagpipes is credited in part with advancing John Kerwin, son of Herman Kerwin, manager of the St. John Regent, into the giant and heavyweight category. John is an active member of a bagpipe band. Even his little brother, Billy, is practicing on the pipes and hopes to become as proficient as his brother. Herman also is an occasional bagpipe player. Mrs. Kerwin vocalizes on Scottish ballads of the past at occasional concerts, chiefly for St. John churches.

Mayor Charlie Staples of St. Stephen, N. B., owner of the Queen Theatre on the Canadian bank of the St. Croix river, is devoting attention to the question of enlarging the present international bridge over the river, connecting St. Stephen and Calais, Me. Staples and other civic officials have been debating whether to enlarge the present bridge or build a new span.

Softball pitching seems to be in the blood of UA men in St. John. Cy Miller, UA manager, has been tossing 'em in for St. John league teams since his transfer from Toronto about six years ago. Charlie Chaplin, UA general manager, with bases at Toronto, hurled softball when he was a member of the St. John UA staff.

## Purchase '7 Cakes to Christmas'

Purchased and added to John Housemans' production slate was '7 Cakes to Christmas' for MGM release.

# F&H Builds Drive-In 11 Miles From Halifax

HALIFAX, N. S.—Nova Scotia's first regulation drive-in theatre is being built 11 miles from here by Franklin & Herschorn. It is expected to be completed in about 12 weeks, although it will not be opened until early April 1952.

The ailer will accommodate 650 cars on its 14-acre site, located on Windsor road between Bedford and Lower Sackville. It also is reported that F&H has several other locations in view for construction of outdoor theatres, notably one at Cape Breton between Sydney and Glace Bay. J. M. Franklin, president and founder of F&H, is personally arranging for the invasion in the drive-in field.

Tentative plans for the Cape Breton location call for facilities of about 650 cars and F&H has been reported as looking over spots for a drive-in near St. John. The chain now operates indoor theatres in Halifax, Dartmouth, Yarmouth and St. John.

# TORONTO

**J**oseph M. Ziegler, a director of Variety Tent 28, was commended at a dinner given Tuesday (25) for his Variety work during the past three years. Ziegler has resigned as general manager of the Toronto baseball club and will leave here. He organized the annual Variety Village baseball benefit games . . . Manager Tom Naylor of the Capitol at Woodstock staged a big night at the theatre for the St. John ambulance corps with a parade to the theatre and a stage ceremony in behalf of the National Film Board of the unit's activities.

Arch H. Jolley, executive secretary of the Motion Picture Theatres Ass'n of Ontario, has sent out a warning to members to arrange for an immediate supply of winter fuel because of a threatened shortage of coal . . . Sam Glasier of 20th-Fox has advised managers in Canada that they are eligible for the showmanship contest on "The Day the Earth Stood Still" even though Canada is not participating in the Movietime U.S.A. drive.

Ben Ulster of the Broadway and other theatres has added to his interests with a partnership in a downtown restaurant . . . Manager Bill Trudell of the Capitol, London, added a community feature to the engagement of "The Guy Who Came Back" by having the whole London baseball team on the stage Thursday night for the presentation of the Intercounty league championship trophy, which the local club had just captured.

The Dufferin Drive-In has introduced Drivo, a game similar to bingo, as a prelude to the night's screen show for patrons. The theatre also staged a Disk Jockey night, which featured Johnny Williams of station CKEY in person on the stage for a program of recordings . . . Five Famous Players' theatres here offered the Show of the Week, which was topped by "Take Care of My Little Girl." Joining were the Alhambra, Beach, College, Parkdale and St. Clair. When Marilyn Maxwell appeared at the Casino, the Famous Players' Bloor offered "The Lemon Drop Kid," in which she appeared with Bob Hope.

# WINNIPEG

**C**y Brownstone, owner-manager of the Elm in residential Elmwood, ran into some unexpected trouble in connection with the benefit show he is running in aid of Mrs. Billideau and her children. Elmwood residents were warned by Winnipeg police to be on the lookout for a young blond woman soliciting funds for the widow of the late Garfield Billideau, who died after being struck by a hit-run car. Brownstone reports four authorized women have been canvassing the neighborhood selling tickets for the event. However, it was learned that a woman, carrying a cardboard box with a string around her shoulders entered a Chalmers avenue store requesting a cash donation for Mrs. Billideau. "Police would like to draw attention to all Elmwood residents that this woman has no authority to collect cash donations," said Inspector of Detectives David Nicholson. The story drew front page notice in both Winnipeg dailies.

George Rathwell, at one time assistant manager of the Garrick, has been appointed manager of the Cohen Bros. key run art house, the Valour . . . Sam Swartz of International Film Distributors is very proud of his company's record in Winnipeg last week: "The Story of Bob and Sally" did so well at the Lyceum it was moved over to the Grand for an extended downtown run; "Fabiola" was playing to good crowds at the Gaiety, and "Last Holiday," a British picture, was in its second crowd-drawing week at the Valour.

U-I's "Harvey" was revived by Mesho Triller at the Dominion . . . "Take Care of My Little Girl" was still holding out at Tom Pacey's Odeon . . . Dave Saifeer has them rolling in the aisles with U-I's "Comin' Round the Mountain" . . . Lou Golding brought back "The Killers" to the Rialto. He featured Ava Gardner in the daily ads . . . George Rathwell was happy with his second week of "Last Holiday" at the Valour . . . Eddie Newman was showing "Strictly Dishonorable" at the Met . . . Bill Novak and the Fox had "Mr. Belvedere Rings the Bell" at the Capitol.

Nadia Milne is the new cashier at the State . . . The new Pete Barnes theatre in Deer Lodge is progressing from the basement-pouring stage. This new house is not very far from Harry Prygrocki's Classic in St. James . . . 300 more homes are being built in the district where Rudy Besler is building his new theatre in Fort Garry, at Point road and Pembina highway . . . Application to build another theatre in St. Vital has been turned down by the Council, which feels two theatres are all the municipality can profitably support, the two being Paul Johnson's Windsor and Mort Calof's Vogue.

## New Metro Opened

**BERTHIERVILLE, QUE.**—Maurice Goulet has opened the new Metro Theatre here with impressive ceremonies at which Bernard Goulet, well-known Montreal stage and radio comedian, acted as emcee. The projection and sound equipment at the new theatre was supplied by Perkins Electric Co. of Montreal.

Mickey Simpson, one of Hollywood's tallest actors, has been inked for a role in Warners' "Carson City."



## The EXHIBITOR HAS HIS SAY ABOUT PICTURES

An open forum in which, for the most part, exhibitors report on subsequent-run showings of pictures. One (\*) denotes a new contributor; two (\*\*) is one who has been reporting for six months or longer; (\*\*\*) a regular who has been reporting for one year or more. These columns are open to all exhibitors.

### COLUMBIA

**Flying Missile, The (Col)** — Glenn Ford, Viveca Lindfors, Henry O'Neill. We got by nicely on this interesting picture. It's not big but it drew well and pleased. This is a good title for boxoffice results.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patrons. \*\*\*

**Louisiana Hayride (Col)**—Relssue. Judy Canova, Ross Hunter, Richard Lane. In spite of magazine stories telling about the public not liking double bills and wanting finer pictures, Fruita moviegoers don't seem to pay a bit of attention. This one on its second round gave me one of the biggest grosses of the year to date. Doubled with "Riders in the Sky," a mighty good Autry offer—you don't often have a chance to buy a better sagebrusher than it. There's a fight scene that's so funny it nearly brought down the house. Business 128 per cent on this dual bill. Played Sun., Mon., Tues. Weather: Warm.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. \*\*\*

**Pickup (Col)**—Hugo Haas, Beverly Michaels, Allan Nixon. Around here this has been doing holdover business. However, it didn't fare too well in my place. Comments were divided. It is more for the intelligentsia type of patron. "House on Telegraph Hill" (20th-Fox) was co-featured. Played Tues., Wed., Thurs. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. \*\*\*

**Silver Canyon (Col)**—Gene Autry, Pat Buttram, Gail Davis. Another good western from Gene Autry which gave me good business on Fri., Sat. If you are in a small town, you need Gene Autry. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. \*\*\*

### METRO-GOLDWYN-MAYER

**Go for Broke! (MGM)**—Van Johnson, Warner Anderson, Lane Nakano. Good business here on this excellent war picture. If we had pictures this good each day, we would have no problems. Played Tues., Wed., Thurs. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. \*\*\*

**Great Caruso, The (MGM)**—Mario Lanza, Ann Blyth, Dorothy Kirsten. With one of the best campaigns ever put on here, this one laid an egg. Film rental too high and even with the extra work, we just couldn't make it. We had three times the newspaper advertising, plus grocery bags and my own popcorn sacks imprinted with show dates, plus special cutouts in the lobby, etc. Those that came liked it, as it is a wonderful picture, but if you expect to make any money on this one, you had better have a theatre in a large community—50,000 or better. As far as the trailer was concerned, I could have made a better one after seeing the picture. If they had included scenes of the baby and taken out the "long hair" on the trailer, it would have helped. Booked for Tues., Wed., Thurs. but pulled after Wed. Weather: Excellent.—

Howard C. Bayer, Iowa Theatre, Schleswig, Iowa. Farm patrons. \*\*\*

**Magnificent Yankee, The (MGM)**—Louis Calhern, Ann Harding, Eduard Franz. A magnificent bust at our boxoffice. It didn't take in transportation to say nothing of film rental. Too much good acting, etc., to draw many. Played Fri., Sat. Weather: Hot and damp.—D. W. Trisko, Ritz Theatre, Jerome, Ariz. Mining patrons. \*\*\*

**Life of Her Own, A (MGM)**—Lana Turner, Ray Milland, Tom Ewell. Her waste of life was also a waste on us here. I just broke even on this, which is one lousy way to get paid for work. Played Wed., Thurs.—Josef F. Nehring, Floodwood Theatre, Floodwood, Minn. Small town, rural patrons. \*\*\*

**Next Voice You Hear . . . The (MGM)**—James Whitmore, Nancy Davis, Gary Gray. This pleased nearly 100 per cent and is a very good picture that we did above average midweek business with—but is a midget in comparison to "Stars in My Crown" at the boxoffice. Played Wed., Thurs. Weather: Fair.—Ken Christanson, Roxy Theatre, Washburn, N. D. Small town patrons. \*\*\*

**Pagan Love Song (MGM)**—Esther Williams, Howard Keel, Minna Gombell. We agree with almost all EHHS reports—it failed here also. Sure the title was against it, but it wasn't much of a movie either. Doubled with "The MGM Story" to a boxoffice 20 per cent below normal. It is not a preferred playing time production. Played Sun., Mon. Weather: Rain.—Ken Christenson, Roxy Theatre, Washburn, N. D. Small town patrons. \*\*\*

**Vengeance Valley (MGM)**—Burt Lancaster, Robert Walker, Joanne Dru. A good crowd

### Bill Leonard Lyrical About Preacher Film

#### I'D CLIMB THE HIGHEST MOUNTAIN

(20th-Fox)—Susan Hayward, William Lundigan, Rory Calhoun. This is one of the finest pictures we have had the pleasure of running in a long time. We didn't do an outstanding business because of the polio scare here but the picture wasn't to blame. If anyone can see this picture and not feel a little better toward his fellow man, he ought to see a doctor, because he has ossification of the heart. It's as tender as a baby's touch but hits your human side like a blockbuster. It puts a lump in your throat, a tear in your eye and a smile on your lips at the same time. After all, it is the down-to-earth stories that everyone likes. Small town show business is bad in most places but stories like this one, "Stars in My Crown" and a few others can cure the small exhibitor's ills. Bad medicine never cured or even helped any sickness. The producers (in this case) are the doctors; so come on, doc, let's have some more good tonic—and I don't mean Hadacol.—Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town, rural patrons. \*\*\*

### Exhibitor Used Tact in Exploiting This One

**OF MEN AND MUSIC (20th-Fox)** — Documentary musical with Artur Rubinstein, Jascha Heifitz, and Deems Taylor, narrator. One of the finest! I turned the theatre over to the local improvement club members, who pre-sold the picture at advanced prices—one performance, usherettes in formals etc. Results were highly successful. They made themselves a nice piece of dough and the picture was well received. Played Tuesday. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. \*\*\*

the first night and then a letdown. Lancaster doesn't live up to expectations. It drags in spots and there is too much dark Technicolor photography. It is not up to the current level of superwesterns and was just a little off at the boxoffice. Played Sun., Mon., Tues. Weather: Hot.—William J. Harris, Beverly Theatre, Prairie Grove, Ark. Rural, small town patrons. \*\*\*

### PARAMOUNT

**Aquatic House Party (Para)**—Short. Here is one of the best shorts I've ever flashed on my screen. People came out talking about it. If you haven't booked it, don't pass it up. It was taken at one of the most unique swimming pools ever seen. It simply wows 'em. There's a sequence with some seals that is just unbelievable. Played Wed., Thurs. Weather: Hard rain.—Bob Walker, Uintah Theatre, Fruita, Colo. Rural and small town patronage. \*\*\*

**At War With the Army (Para)**—Dean Martin, Jerry Lewis, Polly Bergen. This was a letdown after Labor day. The picture played all of my competitors and I lost money on it. Business only about 65 per cent, doubled with "Double Deal" (RKO). For some reason, comedies are not drawing too well. The trend now seems to be for outdoor pictures and action dramas not too heavy. Played Wed., Thurs. Weather: Fair.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Local area patrons. \*\*\*

**Mating Season, The (Para)**—Gene Tierney, John Lund, Miriam Hopkins. Very good comedy—but business was only fair here. Thelma Ritter was excellent and the whole cast well chosen. Played Sun., Mon. Weather: Rain and warm.—D. W. Trisko, Ritz Theatre, Jerome, Ariz. Mining patrons. \*\*\*

**Redhead and the Cowboy, The (Para)**—Glenn Ford, Edmond O'Brien, Rhonda Fleming. Just fair—one of the you-chase-me-then-I'll-chase-you kind. It will get by but there are many better ones. Played Fri., Sat. Weather: Cool and damp.—Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town, rural patrons. \*\*\*

**Redhead and the Cowboy, The (Para)**—Glenn Ford, Edmond O'Brien, Rhonda Fleming. We had normal business with this picture that has plenty of shooting—and normal business with the rains we have had this past week is something. Played Wed., Thurs. Weather: Rain.—Josef F. Nehring, Floodwood Theatre, Floodwood, Minn. Small town, rural patrons. \*\*\*

### RKO RADIO

**Lady Takes a Chance (RKO)** — Relssue.

(Continued on next page)



# The EXHIBITOR HAS HIS SAY

(Continued from preceding page)

Jean Arthur, John Wayne, Charles Wininger. A reissue, yes, but a good one. Business was above average and I am glad I played it. It seems that a lot of people want to see John Wayne. Played Fri., Sat. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. \*\*\*

## REPUBLIC

Avengers, The (Rep)—John Carroll, Adele Mara, Mona Maris. Very poor for our places. People walked out in disgust before it was over. I wish I had paid for it and let them keep it. We don't have enough upper-crust patrons for it to pay us to run these long-haired, historical, silver-cloak-and-flashing-sword films. We ran it on gift night in the Kensett to 50 per cent below normal business and used it as a second feature in the Pangburn—but most of them walked out. Played Thursday, Fri. Weather: Fair.—Lloyd Hutchins, Pangburn and Kensett Theatres, Pangburn, Ark. Rural patrons. \*\*\*

Brimstone (Rep)—Rod Cameron, Adrian Booth, Walter Brennan. It's the same old story here. The Republic westerns just don't seem to go in Fruita. You can't make people believe they are not just little cheapies, so without a second feature, they don't do extra business. The price they charge for these, a man with 221 seats couldn't afford to double. Most comments were good. Played Fri., Sat. Weather: Warm.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. \*\*\*

Kid From Cleveland, The (Rep)—George Brent, Lynn Bari, Rusty Tamblyn. Doubled with "Navy Bound" (Mono) to about 110 per cent business. The weather was with me for a change, raining out the stock races and local drive-in. This is a baseball picture wrapped up with juvenile delinquency, that pleased both patrons and boxoffice. What more do we want? Played Wed., Thurs. Weather: Rain.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town patrons. \*\*\*

Spillers of the Plains (Rep)—Roy Rogers, Penny Edwards, Gordon Jones. Doubled with "Pistol Packin' Mama" and here's a combination that you can't go wrong with. Everybody likes Roy here, so if your patrons do, play this one by all means. It did above average business for me. Played Thurs., Fri., Sat.—Howard C. Bayer, Iowa Theatre, Schleswig, Iowa. Farm patrons. \*\*\*

Trail of Robin Hood (Rep)—Roy Rogers, Penny Edwards, Gordon Jones. This is the story of Christmas-tree cutters and quite interesting. The outdoor fans ate it up. Business was good.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patrons. \*\*\*

## 20th CENTURY-FOX

Bird of Paradise (20th-Fox)—Louis Jourdan, Debra Paget, Jeff Chandler. I had a good house for Sunday but Monday night fell off miserably. The title was no good but it was an interesting little picture. Some just don't think they'd like it but I believe they would have if they had come to see it. Those who came were very attentive and seemed to enjoy this kind for a change.—Jim Mote, Friendship Theatre, Sterling, Okla. Rural, small town patrons. \*\*\*

Broken Arrow (20th-Fox)—James Stewart, Jeff Chandler, Debra Paget. I could have made some extra cash with this splendid show, but it had to be percentage, which is poison in a small town. Played Fri., Sat., Sun. Weather: Good.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patrons. \*\*\*

I'd Climb the Highest Mountain (20th-Fox)—Susan Hayward, William Lundigan, Rory Calhoun. This was a honey. Fox gave us a screening which was very well attended by seldom-goers and the regular playdates brought above average business. It's down-

to-earth, homey and the religious angle always seems to draw here. We were happy to be able to pay some coverage on it and wished we had held it over an extra day. Played Sun. (preview), Mon. Weather: Warm.—William J. Harris, Crown Theatre, Lincoln, Ark. Rural, small town patrons. \*\*\*

I'll Get By (20th-Fox)—June Haver, William Lundigan, Gloria DeHaven. This is a dandy picture with a gang of wonderful stars. Everyone was sorry Dan Dailey's part was so short but the whole thing is tops. Played Sun., Mon., Tues. Weather: Hot.—Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town, rural patrons. \*\*\*

Rawhide (20th-Fox)—Tyrone Power, Susan Hayward, Hugh Marlowe. An excellent western from Fox. Although the locale was limited, the suspense and acting were brilliant—as good as "Red River." Marlowe and Jagger outstanding but the guy who stole the show was Jack Elam. Here's an excellent bit of acting and his name isn't even mentioned. Play it—you'll make something on this one. Played Fri., Sat. Weather: Cold.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Business and mining patrons. \*\*

Thieves' Highway (20th-Fox)—Richard Conte, Lee J. Cobb, Valentina Cortese. A title to frighten every prospective customer (who

## Improve Film Titles, Dave Klein Suggests

I'd Climb the Highest Mountain (20th-Fox)—Susan Hayward, William Lundigan, Rory Calhoun. A real lovely show! patrons did not know what they were expecting to see but I doubt if one left without really enjoying this different type of entertainment. Here again I feel more business could be done if the title was changed. A lot is written and spoken today about improving movies but too little notice is taken about the necessity of good titles. Played Fri., Sat. Weather: Cold.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, North Rhodesia, Business and mining patrons. \*\*

didn't know about the book and a cast that no one knows—but a sleeper if there ever was one. Just before playdate I got scared and threw in "Sing, Neighbor, Sing" (Rep) to get the customers in. It worked but they all came out raving about "Thieves' Highway." I had three different ones tell me it was one of the best features they had seen in years. Played Wed., Thurs. Weather: Hot.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. \*\*\*

## UNITED ARTISTS

One Minute to Twelve (UA)—Lars Hanson, Gunnel Brostrom, Olaf Bergstrom. I actually feel it is my duty to write about this one. It's the worst thing I ever tossed my customers. Made in Sweden by a British film company, it would be ideal if all your customers were learned scientists, advanced doctors, and experts on atom power—but to the average small town man it holds nothing. I pulled it off the screen after one show, replacing it with a borrowed roadshow. Don't make enemies by letting it on your screen. Played Friday. Weather: Good.—Lloyd Hutchins, Pangburn and Kensett theatres, Pangburn, Ark. Rural patrons. \*\*\*

Red River (UA)—John Wayne, Montgomery Clift, Walter Brennan. Played this late but still found it to be one of the best outdoor films seen for a long time. Patrons slightly disappointed because they expected more, due to the terrific publicity we put out for this film. A pity, too, it was not in Technicolor. Played Fri., Sat. Weather: Cold.—Dave S.

Klein, Astra Theatre, Kitwe/Nkana, North Rhodesia, Africa. Business and mining patrons. \*\*\*

Three Husbands (UA)—Emlyn Williams, Eve Arden, Howard DaSilva. In my opinion, this just isn't much good for small towns, though in some few sophisticated spots it may do okay. Here, with my rural trade, the show was way above their heads and I had walk-outs. Doubled with "Black Shadows," which is not very good either. Business about 95 per cent and I broke even. Played Wed., Thurs. Weather: Good.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town patrons. \*\*\*

## UNIVERSAL-INTERNATIONAL

Abbott and Costello Meet the Invisible Man (U-I)—Bud Abbott, Lou Costello, Nancy Guild. Fellow exhibitors, if you are not playing U-I, you're missing something. A&C are always favorites here and this was no exception. They're boxoffice vitamins. Played Fri., Sat. Weather: Hot and dry.—Jim Mote, Friendship Theatre, Sterling, Okla. Rural, small town patrons. \*\*\*

Double Crossbones (U-I)—Donald O'Connor, Helena Carter, Will Greer. One of the worst washouts from Universal in some months. Despite O'Connor's popularity from "Francis," he does a colossal flop in this which is nothing short of silly. You've still got to have a story and real humor if you make one in this vein. Played Sun. (preview), Mon. Weather: Hot.—William J. Harris, Crown Theatre, Lincoln, Ark. Rural, small town patrons. \*\*\*

Olouisa (U-I)—Ronald Reagan, Charles Coburn, Ruth Hussey. A dandy family picture and one the whole family will enjoy. Lots of comedy in it. Played Fri., Sat. Weather: Hot.—Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town, rural patrons. \*\*\*

Ma and Pa Kettle Back on the Farm (U-I)—Marjorie Main, Percy Kilbride, Richard Long. As per usual, a show like this will do top business here. We didn't set any new records with it but did way above average business. Played Thurs., Fri., Sat. Weather: Cool.—Howard C. Bayer, Iowa Theatre, Schleswig, Iowa. Farm patrons. \*\*\*

## WARNER BROS.

Chain Lightning (WB)—Humphrey Bogart, Eleanor Parker, Raymond Massey. Warners did it again, lousing up a good picture with a mushy trailer. All the kissing in the picture was shown in the trailer and none of the exciting scenes of the test-flights. Result—no business. Who cares to watch old Humphrey Bogart mushing around with young women? Played Mon., Tues.—H. Hoppe, Grand Theatre, Mirror, Alta. Rural and small town patrons. \*\*\*

Hasty Heart, The (WB)—Ronald Reagan, Patricia Neal, Richard Todd. Doubled with "Trial Without Jury" (Rep). This bill didn't mean a thing at the boxoffice. I wish we had skipped "The Hasty Heart" entirely, as it has very limited appeal. Played Tues., Wed., Thurs. Weather: Fair.—Rene L. Garneau, Midway Drive-In, Ascutney, Vt. Small town, rural patrons. \*\*\*

Lullaby of Broadway (WB)—Doris Day, Gene Nelson, S. Z. Sakall. Another swell musical from Warners with plenty of comedy and music plus color. Result—business was 80 per cent. Why? That I don't know, but some of my patrons said that the preview showed too much music and dancing. I wish Warners would point their trailers more toward the family trade, and not only aim at the music-lovers. I still say it's a swell show and no one has to be ashamed to play it. Played Sun., Mon. Weather: Good.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town patrons. \*\*\*



# REVIEW DIGEST

In the summary it is rated 2 pluses, = as 2 minuses.

BOXOFFICE BookinGuide :: Sept. 29, 1951



P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1197	Harriet Craig (94) Drama.....Col	10-28-50	++	++	++	++	++	++	++	++	++	++	11+1-
1198	Narvey (104) Comedy.....U-I	10-28-50	++	++	++	++	++	++	++	++	++	++	12+
	Havana Rose (..) Drama.....Rep												1-
1248	Heart of the Rockies (67) Western.....UA	4- 7-51	+	++	++	++	++	++	++	++	++	++	5+1-
1267	He Ran All the Way (78) Drama.....UA	6- 9-51	+	++	++	++	++	++	++	++	++	++	10+
1276	Here Comes the Groom (114) Rom-Com..Para	7- 7-51	++	++	++	++	++	++	++	++	++	++	8+
1256	Her First Romance (73) Comedy.....Col	5- 5-51	+	++	++	++	++	++	++	++	++	++	6+5-
1195	He's a Cockeyed Wonder (77) Comedy....Col	10-21-50	+	++	++	++	++	++	++	++	++	++	7+5-
1299	Highly Dangerous (88) Drama.....LP	9-22-51	+	++	++	++	++	++	++	++	++	++	2+
1208	Highway 301 (88) Drama.....WB	12- 2-50	±	++	++	++	++	++	++	++	++	++	7+3-
1292	Highwayman, The (82) Drama.....Mono	8-25-51	+	++	++	++	++	++	++	++	++	++	6+1-
1297	Hills of Utah (70) Western.....Col	9-15-51	+	++	++	++	++	++	++	++	++	++	4+3-
1280	His Kind of Woman (120) Drama.....RKO	7-21-51	±	++	++	++	++	++	++	++	++	++	10+2-
1196	Hik Parade of 1951 (85) Musical.....Rep	10-28-50	+	++	++	++	++	++	++	++	++	++	6+5-
1193	Holiday Rhythm (59) Comedy.....LP	10-14-50	+	++	++	++	++	++	++	++	++	++	5+2-
1259	Hollywood Story (77) Mys-Dr.....U-I	5-19-51	+	++	++	++	++	++	++	++	++	++	7+2-
1259	Home Town Story (61) Drama.....MGM	5-19-51	±	++	++	++	++	++	++	++	++	++	4+5-
1270	Hoodlum, The (61) Drama.....UA	6-16-51	+	++	++	++	++	++	++	++	++	++	6+4-
1198	Hot Rod (61) Drama.....Mono	10-28-50	+	++	++	++	++	++	++	++	++	++	7+3-
	Hotel Sahara (87) Comedy.....UA												2+
1239	House on Telegraph Hill (93) Drama.....20th-Fox	3-17-51	+	++	++	++	++	++	++	++	++	++	7+4-
1216	Hunt the Man Down (68) Drama.....RKO	12-23-50	±	++	++	++	++	++	++	++	++	++	5+2-
1277	Hurricane Island (71) Drama.....Col	7-14-51	±	++	++	++	++	++	++	++	++	++	4+6-

## I

1244	I Can Get It for You Wholesale (91) Drama.....20th-Fox	3-24-51	+	++	++	++	++	++	++	++	++	++	10+
1246	I Was an American Spy (85) Drama.....Mono	3-31-51	±	++	++	++	++	++	++	++	++	++	6+4-
1252	I Was a Communist for the FBI (84) Drama.....WB	4-21-51	+	++	++	++	++	++	++	++	++	++	11+
1223	I'd Climb the Highest Mountain (88) Drama.....20th-Fox	1-20-51	+	++	++	++	++	++	++	++	++	++	11+
1167	If This Be Sin (72) Drama.....UA	7-22-50	±	++	++	++	++	++	++	++	++	++	7+6-
1189	I'll Get By (83) Musical.....20th-Fox	9-30-50	++	++	++	++	++	++	++	++	++	++	8+3-
1261	In Old Amarillo (67) Western.....Rep	5-26-51	+	++	++	++	++	++	++	++	++	++	6+4-
1208	Indian Territory (80) Drama.....Col	12- 2-50	+	++	++	++	++	++	++	++	++	++	6+1-
1237	Inside Straight (87) Drama.....MGM	3-10-51	±	++	++	++	++	++	++	++	++	++	7+4-
1260	Inside the Walls of Folsom Prison (87) Drama.....WB	5-19-51	±	++	++	++	++	++	++	++	++	++	7+4-
1246	Insurance Investigator (60) Drama.....Rep	3-31-51	+	++	++	++	++	++	++	++	++	++	6+4-
1276	Iron Man (82) Drama.....U-I	7- 7-51	++	++	++	++	++	++	++	++	++	++	8+1-
	It's Only Money (80) Comedy.....RKO												

## J

1192	Jackpot, The (85) Comedy.....20th-Fox	10- 7-50	+	++	++	++	++	++	++	++	++	++	10+
1269	Jim Thorpe—All American (107) Drama..WB	6-16-51	++	++	++	++	++	++	++	++	++	++	13+
	982 Jean of Arc (165) Drama.....RKO	10-30-48	++	++	++	++	++	++	++	++	++	++	14+
1298	Joe Palooka in Triple Cross (60) Drama..Mono	9-15-51	±	++	++	++	++	++	++	++	++	++	3+2-
1294	Journey Into Light (88) Drama.....20th-Fox	9- 1-51	±	++	++	++	++	++	++	++	++	++	4+4-
1258	Jungle Headhunters (65) Travel.....RKO	5-12-51	+	++	++	++	++	++	++	++	++	++	7+1-
	Jungle Manhunt (..) Drama.....Col												

## K

	Kangaroo Kid, The (73) Western.....UA			++	++	++	++	++	++	++	++	++	3+1-
1203	Kansas Raiders (80) Western.....U-I	11-18-50	±	++	++	++	++	++	++	++	++	++	8+5-
1250	Katie Did It (81) Comedy.....U-I	4-14-51	±	++	++	++	++	++	++	++	++	++	6+4-
	Kentucky Jubilee (75) Comedy.....LP			++	++	++	++	++	++	++	++	++	1+1-
	Kefauver Crime Investigation (52) News.....20th-Fox			++	++	++	++	++	++	++	++	++	1+
1172	Killer That Stalked New York (79) Drama.Col	7-29-50	±	++	++	++	++	++	++	++	++	++	6+5-
	(Reviewed as Frightened City)												
1210	Kim (113) Drama.....MGM	12- 9-50	++	++	++	++	++	++	++	++	++	++	12+
1272	Kind Lady (78) Drama.....MGM	6-23-51	+	++	++	++	++	++	++	++	++	++	9+
1190	King Solomon's Mines (105) Drama.....MGM	9-30-50	++	++	++	++	++	++	++	++	++	++	13+
1247	Kon-Tiki (68) Adv-Dr.....RKO	4- 7-51	±	++	++	++	++	++	++	++	++	++	11+2-
1222	Korea Patrol (57) Drama.....UA	1-13-51	±	++	++	++	++	++	++	++	++	++	1+5-

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1285	Lady and the Bandit, The (79) Drama..Col	8-11-51	+	++	++	++	++	++	++	++	++	++	6+3-
	Lady From Texas (78) Drama.....U-I												
1194	Last of the Buccaneers (79) Drama.....Col	10-14-50	+	++	++	++	++	++	++	++	++	++	7+3-
1250	Last Outpost, The (87) Outdr-Drama..Para	4-14-51	±	++	++	++	++	++	++	++	++	++	8+3-
1278	Law and the Lady (104) Comedy.....MGM	7-14-51	±	++	++	++	++	++	++	++	++	++	6+4-
1220	Law of the Badlands (60) Western.....RKO	12-30-50	+	++	++	++	++	++	++	++	++	++	5+2-
	Leave It to the Marines (..) Comedy....LP												
1240	Lemon Drop Kid, The (91) Comedy.....Para	3-17-51	++	++	++	++	++	++	++	++	++	++	10+2-
1177	Let's Dance (112) Mus-Com.....Para	8-19-50	++	++	++	++	++	++	++	++	++	++	9+1-
1286	Let's Go Navy (68) Comedy.....Mono	8-11-51	+	++	++	++	++	++	++	++	++	++	6+2-
1176	Life of Her Own, A (108) Drama.....MGM	8-12-50	++	++	++	++	++	++	++	++	++	++	8+1-
1214	Lightning Guns (55) Western.....Col	12-16-50	+	++	++	++	++	++	++	++	++	++	5+5-
1230	Lightning Strikes Twice (91) Drama.....WB	2-10-51	±	++	++	++	++	++	++	++	++	++	7+3-
1290	Lilli Marlene (85) Drama.....RKO	8-18-51	±	++	++	++	++	++	++	++	++	++	2+6-
1254	Lion Hunters, The (73) Drama.....Mono	4-28-51	+	++	++	++	++	++	++	++	++	++	4+8-
1265	Little Big Horn (82) Western.....LP	6- 2-51	+	++	++	++	++	++	++	++	++	++	7+2-
1283	Little Egypt (82) Comedy.....U-I	8- 4-51	+	++	++	++	++	++	++	++	++	++	7+3-
1238	Long Dark Hall, The (87) Drama.....UA	3-10-51	±	++	++	++	++	++	++	++	++	++	6+3-
1267	Lorna Doone (84) Rom-Com.....Col	5-26-51	±	++	++	++	++	++	++	++	++	++	7+2-
1281	Lost Continent, The (83) Adv-Dr.....LP	7-28-51	+	++	++	++	++	++	++	++	++	++	4+2-
1231	Lucky Nick Cain (87) Drama.....20th-Fox	2-17-51	+	++	++	++	++	++	++	++	++	++	7+2-
1240	Lullaby of Broadway (91) Musical.....WB	3-17-51	+	++	++	++	++	++	++	++	++	++	8+1-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
M													
1235	"M" (88) Drama.....Col				3- 4-51	+	±	+	+	+	±	±	7+2-
1243	Ma and Pa Kettle Back on the Farm (80) Comedy.....U-I				3-24-51	+	+	+	+	±	±	±	8+2-
977	Macbeth (85) Drama.....Rep				10-16-48	±	±	±	±	±	±	±	7+5-
1241	Mad Wednesday (77) Comedy.....RKO				3-17-51	+				+	±	±	3+1-
1183	Madeleine (100) Drama.....U-I				9- 9-50	±	±		±	+	+	+	6+3-
	Magic Carpet, The (..) Comedy.....Col												
1291	Magic Face, The (89) Drama.....Col				8-25-51	±	±	±	+	+	±		7+3-
1205	Magnificent Yankee, The (88) Drama..MGM				11-28-50	±	±	±	±	±	±	±	14+
1243	Man From Planet X (72) Fantasy.....UA				3-24-51	±	+	+	±	±	-	±	5+3-
	Man From Sonora (54) Western.....Mono									+			1+
1215	Man Who Cheated Himself (81) Dr..20th-Fox				12-23-50	±	+	±	±	+	+	+	9+1-
	Man With a Cloak (88) Drama.....MGM												
1266	Man With My Face, The (75) Mys-Dr....UA				6- 2-51	+	±	±	+		+	+	6+2-
1283	Mark of the Renegade (81) Drama.....U-I				8- 4-51	+	±	±	+	+	±	-	6+4-
1273	Mask of the Avenger (83) Drama.....Col				6-30-51	+	±	±	+	+	+	+	7+1-
	Mask of the Dragon (55) Drama.....LP						-	±	±	+	±	±	3+3-
1226	Matting Season, The (101) Comedy.....Para				1-27-50	±	±	±	±	±	±	±	13+
1285	Meet Me After the Show (86) Mus..20th-Fox				8-11-51	±	±	±	±	±	±	±	12+
1193	Milkman, The (87) Comedy.....U-I				10-14-50	+	+	+	+	+	+	+	7+
1283	Millionaire for Christy, A (90) Com..20th-Fox				8- 4-51	+	+	+	+	+	+		6+
1268	Million Dollar Pursuit (60) Drama.....Rep				6- 9-51	±	±	±	±	±	±	±	6+6-
1192	Miniver Story, The (104) Drama.....MGM				10- 7-50	++	++	++	++	++	++	++	9+2-
1235	Missing Women (60) Drama.....Rep				4- 3-51	±	±	±	±	±	±	±	6+5-
1210	Missourians, The (60) Western.....Rep				12- 9-50	+	++	++	++	++	++	++	6+3-
1287	Mister Drake's Duck (81) Comedy.....UA				8-18-51	±	++	++	++	++	++	++	5+2-
1179	Mister 880 (90) Comedy.....20th-Fox				8-26-50	++	++	++	++	++	++	++	13+
1240	Mister Universe (79) Comedy.....UA				3-17-51	+	++	++	++	++	++	++	7+1-
1295	Mob, The (87) Drama.....Col				9- 8-51	+	++	++	++	++	++	++	6+1-
1130	Modern Marriage, A (66) Doc-Dr.....Mono				4- 8-50	+	++	++	++	++	++	++	8+2-
1208	Molly (83) Comedy.....Para				12- 2-50	++	++	++	++	++	++	++	11+1-
	(Reviewed as The Goldbergs)												
	Montana Desperadoes (51) Western.....Mono												
1282	Mr. Belvedere Rings the Bell (88) Comedy.....20th												







# FEATURE CHART

Feature productions by company in order of release. Number in square is national release date. Running time is in parentheses. Type of story is indicated by letters and combinations thereof as follows: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (F) Fantasy; (M) Musical; (W) Western; (SW) Superwestern. Release number follows. C denotes BOXOFFICE Blue Ribbon Award Winner. G denotes color photography. For review dates and Picture Guide page numbers, see Review Digest.

	COLUMBIA	LIPPERT	M-G-M	MONOGRAM
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.
NOVEMBER	<b>Harriet Craig (94)</b> .....D..323 Joan Crawford, Allyn Joslyn, Wendell Corey <b>Emergency Wedding (78)</b> .....C..332 Larry Parks, Una Merkel, Barbara Hale <b>Pygmy Island (69)</b> .....D..342 Johnny Weismuller, Ann Savage, David Bruce <b>Texan Meets Cal'ity Jane (71)</b> W..303 <b>Chain Gang (70)</b> .....D..313 Douglas Kennedy, Marjorie Lord <b>Blazing Sun (70)</b> .....W..246	<b>Return of Jesse James (75)</b> ..D...4907 John Ireland, Henry Hull <b>Border Rangers (57)</b> .....W..4933 Don Barry, Wally Vernon <b>Holiday Rhythm (59)</b> .....C..4911 Mary Beth Hughes, David Street	<b>Die! 1119 (75)</b> .....D..107 Marshall Thompson, Virginia Field, Andrea King <b>Sters in My Crown (90)</b> .....D..40 Joel McCrea, Ellen Drew, Dean Stockwell <b>Two Weeks With Love (93)</b> M..108 Jane Powell, Ricardo Montalban, Louis Calhern <b>King Solomon's Mines (105)</b> D..109 Stewart Granger, Richard Carlson, Deborah Kerr <b>Mrs. O'Malley and Mr. Malone (69)</b> .....C..111 Marjorie Main, James Whitmore, Ann Dvorak <b>Pagan Love Song (77)</b> .....M..112 Esther Williams, Howard Keel, Minna Gombell <b>Watch the Birdie (72)</b> .....C..113 Red Skelton, Arlene Dahl, Ann Miller <b>Grounds for Marriage (90)</b> C..114 Van Johnson, Kathryn Grayson, Paula Raymond <b>Kim (113)</b> .....D..115 Errol Flynn, Dean Stockwell, Paul Lukas <b>Magnificent Yankee, The (88)</b> ..D..116 Louis Calhern, Ann Harding, Edward Franz <b>Vengeance Valley (82)</b> .....SW..117 Hurl Lancaster, Robert Walker, Joanne Dru <b>Cause for Alarm (73)</b> .....D..118 Loretta Young, Barry Sullivan, Bruce Cowling <b>Three Guys Named Mike (90)</b> C..119 Jane Wyman, Van Johnson, Howard Keel <b>Inside Straight (87)</b> .....D..123 David Brian, Arlene Dahl, Barry Sullivan <b>Royal Wedding (93)</b> .....M..121 Fred Astaire, Jane Powell, Peter Lawford <b>Father's Little Dividend (82)</b> C..124 Spencer Tracy, Joan Bennett, Elizabeth Taylor <b>Soldiers Three (92)</b> .....D..126 Walter Pidgeon, Stewart Granger, David Niven <b>Great Caruso, The (110)</b> M..127 Mario Lanza, Ann Blythe, Dorothy Kirsten <b>Painted Hills, The (68)</b> .....D..125 Lassie, Paul Kelly, Gary Gray, Ann Doran <b>Home Town Story (61)</b> .....D..128 Donald Crisp, Jeffrey Lynn, Marjorie Reynolds <b>Go for Broke! (92)</b> .....D..129 Van Johnson, Warner Anderson <b>Night Into Morning (86)</b> .....D..130 Ray Milland, John Hodiak, Nancy Davis <b>No Questions Asked (81)</b> .....D..132 Arlene Dahl, George Murphy, Barry Sullivan <b>Excuse My Dust (82)</b> .....M..133 Red Skelton, Sally Forrest, Macdonald Carey <b>Kind Lady (78)</b> .....D..134 Ethel Barrymore, Maurice Evans, A. Lansbury <b>Slightly Dishonorable (95)</b> .....D..131 Elio Pinza, Janet Leigh, Millard Mitchell <b>Show Boat (108)</b> .....M..135 Kathryn Grayson, Howard Keel, Ava Gardner <b>Low and the Lady (104)</b> .....C..136 Greer Garson, Michael Wilding, Marjorie Main <b>Teresa (103)</b> .....D..137 Pier Angeli, John Ericson, Patricia Collinge <b>Rich, Young and Pretty (95)</b> M..138 Jane Powell, Vic Damone, Danielle Darrieux <b>Tell Target, The (78)</b> .....D..139 Dick Powell, Paula Raymond, Adolphe Menjou <b>Strip, The (85)</b> .....D..140 Mickey Rooney, Sally Forrest, Monica Lewis <b>People Against O'Hara (103)</b> ..D..201 Spencer Tracy, John Hodiak, Diana Lynn <b>Angels in the Outfield (102)</b> ..D..202 Paul Douglas, Janet Leigh, Keenan Wynn <b>Mr. Imperium (87)</b> .....M..203 Lana Turner, Elio Pinza, Barry Sullivan <b>Red Badge of Courage (69)</b> ..D..204 Audie Murphy, Bill Mauldin <b>Texas Carnival (77)</b> .....C..205 Red Skelton, Esther Williams <b>Bannerline (88)</b> .....D..206 Sally Forrest, Lionel Barrymore <b>Man With a Clock (88)</b> .....D..207 Barbara Stanwyck, Joseph Cotten <b>Across the Wide Missouri (81)</b> SW..208 Clark Gable, John Hodiak	<b>Joe Palooka in the Squared Circle (63)</b> .....C..5117 Joe Kirkwood Jr., James Gleason <b>Southside 1-1000 (73)</b> .....D..AA17 Don DeFore, Andrea King, George Tobias <b>Outlaw Gold (51)</b> .....W..4954 Johnny Mack Brown, Jane Adams, Myron Healy <b>Father's Wild Game (61)</b> .....C..5123 Raymond Walburn, Gary Gray, Jane Darwell <b>Outlaws of Texas (56)</b> .....W..4945 Whip Wilson, Phyllis Coates, Andy Clyde <b>Call of the Klondike (67)</b> .....D..4920 Anne Gayne, Tom Neal, Kirby Grant <b>Short Grass (82)</b> .....W..AA18 Rod Cameron, Cathy Downs, J. M. Brown <b>Sierra Passage (80)</b> .....W..5107 Wayne Morris, Lola Albright, Alan Hale Jr. <b>Colorado Ambush (52)</b> .....W..4953 Johnny Mack Brown, Lola Hall, Myron Healy <b>Bowery Battalion (69)</b> .....C..5111 Leo Gorcey, Huntz Hall, Bowery Boys <b>Blue Blood (72)</b> .....D..4904 Bill Williams, Jane Nigh, Arthur Shields <b>Abilene Trail (64)</b> .....W..4946 Whip Wilson, Andy Clyde, Noel Neill <b>Rhythm Inn (71)</b> .....M..5115 Jane Frazee, Kirby Grant, Charles Smith <b>Vicious Years, The (81)</b> .....D..5191 Tommy Cook, Gar Moore, Bybil Merritt <b>Navy Bound (60)</b> .....C..5120 Tom Neal, Regis Toomey, Wendy Waldron <b>Man From Sonora (54)</b> .....W..5141 Johnny Mack Brown, Lyle Talbot, Lee Roberts <b>Gypsy Fury (63)</b> .....D..5192 Viveca Lindfors, Christopher Kent, R. Brent <b>Lion Hunters, The (73)</b> .....D..5109 Johnny Sheffield, Ann Todd, Morris Anshrum <b>Canyon Raiders (54)</b> .....W..5131 Whip Wilson, Fuzzy Knight, Phyllis Coates <b>I Was an American Spy (85)</b> D..AA19 Ann Dvorak, Gene Evans, Douglas Kennedy <b>Ghost Chasers (69)</b> .....C..5112 Huntz Hall, Leo Gorcey, Bowery Boys <b>Blazing Bullets (51)</b> .....W..5142 Johnny Mack Brown, Lola Hall <b>Cavalry Scout (78)</b> .....W..5101 Audrey Long, Rod Cameron, Jim Davis <b>Nevada Badmen (58)</b> .....W..5132 Whip Wilson, Fuzzy Knight, Phyllis Coates <b>According to Mrs. Hoyle (60)</b> ..D..5122 Spring Byington, Tanis Chandler, Brett King <b>Casa Manana (73)</b> .....M..5116 Robert Clarke, Virginia Welles <b>Father Takes the Air (61)</b> .....C..5126 Raymond Walburn, Walter Catlett <b>Montana Desperadoes (51)</b> .....W..5143 Johnny Mack Brown, Lola Hall <b>Yukon Manhunt (62)</b> .....D..5123 Kirby Grant, Chinook, Gail Davis <b>Stagecoach Driver (52)</b> .....W..5153 Whip Wilson <b>Let's Go Navy (68)</b> .....C..5113 Leo Gorcey, Huntz Hall, Tom Neal <b>Oklahoma Justice (56)</b> .....W..5144 Johnny Mack Brown <b>Wanted: Dead or Alive (59)</b> ..W..5154 Whip Wilson, Andy Clyde <b>Joe Palooka in Triple Cross (60)</b> D..5118 Joe Kirkwood, Cathy Downs <b>Disc Jockey (80)</b> .....M..AA21 Ginny Simms, Michael O'Shea, Jane Nigh <b>Whistling Hills (..)</b> .....W..5145 Johnny Mack Brown, James Ellison <b>Yellow Fin (..)</b> .....DM..5108 Wayne Morris, Damian O'Flynn <b>O'Ho Highwayman (82)</b> .....D..AA20 Philip Friend, Wanda Hendrix <b>Elephant Stampede (..)</b> .....D..5110 Johnny Sheffield, Deana Mariani
DECEMBER	<b>Killer That Stalked N. Y. (79)</b> D..338 (Released as Frightened City) Evelyn Keyes, William Bishop <b>He's a Cockeyed Wonder (77)</b> C..340 Mickey Rooney, Terry Moore, William Demarest <b>Lightning Guns (55)</b> .....W..361 Charles Starrett, Smiley Burnette <b>Tougher They Come, The (69)</b> D..305 Wayne Morris, Preston Foster, Kay Doolley	<b>Three Desperate Men (69)</b> .....W..5009 Preston Foster, Jim Davis, Virginia Grey <b>Bandit Queen (70)</b> .....W..5001 Barbara Britton, Phillip Reed, Willard Parker <b>Steel Helmet, The (84)</b> .....D..5006 Gene Evans, Steve Brodie, James Edwards <b>Fingerprints Don't Lie (55)</b> D..5015 Richard Travis, Eld Melton, Ebella Ryan		
JANUARY	<b>Great Manhunt, The (97)</b> .....D..331 (Rev. as State Secret) Douglas Fairbanks Jr. <b>Flying Missile, The (92)</b> .....D..335 Glenn Ford, Viveca Lindfors, Henry O'Neill <b>Stage to Tucson (82)</b> .....W..354 Rod Cameron, Wayne Morris <b>Prairie Roundup (53)</b> .....W..363 <b>Gasoline Alley (77)</b> .....C..301 Scotty Beckett, Jimmy Lydon <b>Gene Autry and Mounties (70)</b> W..351			
FEBRUARY	<b>Born Yesterday (103)</b> .....C..344 Judy Holliday, William Holden, Brod. Crawford <b>Operation X (79)</b> .....D..333 Edward G. Robinson, Peggy Cummins <b>Revenue Agent (72)</b> .....D..312 Douglas Kennedy, Jean Willes, Onslow Stevens <b>Counterspy Meets Scotland Yard (67)</b> .....D..307 Howard St. John, Amanda Blake			
MARCH	<b>Yank in Korea, A (73)</b> .....D..346 <b>Ridin' the Outlaw Trail (56)</b> W..264 <b>OAI Jennings of Oklahoma (79)</b> D..327 <b>"M" (88)</b> .....D..347 David Wayne, Howard DaSilva, Luther Adler <b>My True Story (67)</b> .....D..308 Willard Parker, Helen Walker <b>Flame of Stamboul (68)</b> .....D..314 <b>Texans Never Cry (70)</b> .....W..352 <b>Fort Savage Raiders (54)</b> .....W..365	<b>Mask of the Dragon (55)</b> .....D..5013 Richard Travis, Eld Melton, Ebella Ryan		
APRIL	<b>Valentino (108)</b> .....D..320 Eleanor Parker, Anthony Dexter, R. Carlson <b>Santa Fe (89)</b> .....W..330 Randolph Scott, Janis Carter, Jerome Courtland <b>Fury of the Congo (69)</b> .....D..329 Johnny Weismuller, Sherry Mooreland <b>Whirlwind (70)</b> .....W..354 Gene Autry, Smiley Burnette	<b>Stop That Cab (60)</b> .....C..5014 Eld Melton, Iris Adrian, Marjorie Lord		
MAY	<b>Bravo Bulls, The (108)</b> .....D..321 Mel Ferrer, Mitroslava, Anthony Quinn <b>Her First Romance (73)</b> .....C..358 Margaret O'Brien, Allan Martin Jr. <b>When the Redskins Rode (78)</b> W..339 Jon Hall, Mary Castle, James Bax <b>Smuggler's Gold (64)</b> .....D..315 Cameron Mitchell, Amanda Blake <b>Snake River Desperadoes (54)</b> W..366 Charles Starrett, Smiley Burnette	<b>Kentucky Jubilee (75)</b> .....C..5007 Jerry Colonna, Jean Porter, James Ellison		
JUNE	<b>Lorna Doone (84)</b> .....C..336 Barbara Hale, Richard Greene, Ron Randall <b>Texan Rangers, The (74)</b> .....W..325 George Montgomery, Gale Storm <b>China Corsair (67)</b> .....D..316 Jon Hall, Lisa Ferraday, Ron Randall <b>Silver Canyon (70)</b> .....W..355 Gene Autry, Champion, Gail Davis	<b>Little Big Horn (82)</b> .....W..5003 John Ireland, Marie Windsor, Lloyd Bridges <b>Savage Drums (70)</b> .....W..5001 Sabu, Lita Baron, Eld Melton		
JULY	<b>Sirocco (98)</b> .....D..348 Humphrey Bogart, Lee J. Cobb, Maria Tere <b>Hurricane Island (71)</b> .....D..349 <b>Two of a Kind (75)</b> .....D..350 Edmund O'Brien, Elizabeth Scott, Terry Moore <b>Big Gusher (68)</b> .....D..306 Wayne Morris, Preston Foster, Dorothy Patrick <b>Bonanza Town (56)</b> .....W..367 <b>Mask of the Avenger (83)</b> .....D..359 John Derek, Anthony Quinn, Jody Lawrence	<b>G.I. Jane (62)</b> .....C..5012 Jean Porter, Tom Neal, Iris Adrian <b>Yes Sir, Mr. Bones (54)</b> .....M..5019 All-Star Minstrel Show <b>Varieties on Parade (67)</b> M..5020 Jackie Coogan, All-Star Revue		
AUGUST	<b>Whistle at Eaton Falls, The (96)</b> D..322 Lloyd Bridges, Dorothy Gish <b>Never Trust a Gambler (79)</b> D..326 Dane Clark, Cathy O'Donnell, Tom Drake <b>Pickup (79)</b> .....D..337 Beverly Michaels, Hugo Haas, Allan Nixon <b>Cyclone Fury (54)</b> .....W..368 Charles Starrett, Smiley Burnette <b>Chain of Circumstance (68)</b> .....D..309 Richard Grayson, Margaret Field	<b>Lost Continent, The (84)</b> .....D..5004 Cesar Romero, Hillary Brooke, Chick Chandler		
SEPTEMBER	<b>Saturday's Hero (111)</b> .....D..318 John Derek, Bonna Read, Sidney Blackmer <b>Lady and the Bandit, The (79)</b> D..337 Louis Hayward, Patricia Medina <b>Sunny Side of the Street (71)</b> M..408 Frankie Laine, Billy Daniels, Terry Moore <b>Magic Feco, The (89)</b> .....D..402 Luther Adler, Patricia Knight <b>Corky of Gasoline Alley (80)</b> D..302 <b>Hills of Utah (70)</b> .....W..356	<b>Leave It to the Marines (..)</b> D..5005 Eld Melton, Mara Lynn		
OCTOBER	<b>Magic Carpet, The (84)</b> .....C..410 Lucille Ball, John Agar <b>Criminal Lawyer (74)</b> .....D..412 Pat O'Brien, Jane Wyatt, Jerome Cowan <b>Mob, The (87)</b> .....D..407 Broderick Crawford, Betty Buehler <b>Five (93)</b> .....D..371 William Philipps, Brian Douglas <b>Jungle Manhunt (..)</b> .....D..411 <b>Kid From Amerille, The (56)</b> W..488	<b>As You Were (57)</b> .....D..5023 William Tracy, Joe Sawyer <b>Highly Dangerous (88)</b> .....D..5029 Dane Clark, Margaret Lockwood <b>Sky High (..)</b> .....D..5024 Eld Melton, Mara Lynn <b>FBI Girl (..)</b> .....D..5002 Cesar Romero, George Brent <b>Unknown World (..)</b> .....D..5101 Bruce Kellgren, Marilyn Nash		



# FEATURE CHART

NOVEMBER  
DECEMBER  
JANUARY  
FEBRUARY  
MARCH  
APRIL  
MAY  
JUNE  
JULY  
AUGUST  
SEPTEMBER  
OCTOBER

## PARAMOUNT

Type  
Rel. No.

① Tripoli (95) .....D..5005  
Maureen O'Hara, John Payne, Phillip Reed

② Let's Dance (112).....MC..5006  
Betty Hutton, Fred Astaire, Roland Young

Mr. Music (113) .....MC..5007  
Bing Crosby, Nancy Olson, Charles Coburn

③ Branded (95) .....W..5009  
Alan Ladd, Mona Freeman, Charles Bickford

④ At War With the Army (93) ..C..5014  
Dean Martin, Jerry Lewis, Polly Bergen

September Affair (103) .....D..5012  
Joan Fontaine, Joseph Cotten, Jessica Tandy

⑤ Great Missouri Raid, The (85) D..5013  
Wendell Corey, Ellen Drew, MacDonald Carey

Redhead and the Cowboy (82) D..5015  
Glenn Ford, Rhonda Fleming, Alan Reed

⑥ Matin Season, The (101) ....C..5016  
Gene Tierney, John Lund, Miriam Hopkins

⑦ Somson and Delilah (128) ..D..5010  
Victor Mature, Hedy Lamarr, George Sanders

Molly (83) .....C..5011  
(Ret. as The Goldbergs)  
Gertrude Berg, Philip Loeb

⑧ Quebec (85) .....D..5017  
John Barrymore Jr., Corinne Calvet, P. Knowles

Lemon Drop Kid, The (91) ....C..5018  
Bob Hope, Marilyn Maxwell, Lloyd Nolan

Appointment With Danger (90) D..5019  
Alan Ladd, Jan Sterling, Phyllis Calvert

⑨ Lost Outpost, The (87) .....D..5020  
Ronald Reagan, Rhonda Fleming, Peter Hanson

Dear Brut (82) .....D..5021  
Mona Freeman, Edward Arnold, Billy DeWolfe

Trilo (92) .....CD..5030  
Jean Simmons, Michael Rennie, Anne Crawford

⑩ Passage West (80) .....W..5022  
John Payne, Arlene Whelan, Dennis O'Keefe

Ace in the Hole (112).....D..5023  
Kirk Douglas, Jan Sterling, Porter Hall

Peking Express (83) .....D..5024  
Joseph Cotten, Corinne Calvet, Edmund Green

That's My Boy (100) .....C..5026  
Dean Martin, Jerry Lewis, Ruth Hussey

⑪ Warpath (95) .....D..5025  
Edmond O'Brien, Dean Jagger, Forrest Tucker

Here Comes the Groom (114) ..C..5101  
Bing Crosby, Jane Wyman, Franchot Tone

Places in the Sun, A (122) .....D..5102  
Montgomery Clift, Elizabeth Taylor

Rhubarb (94) .....C..5103  
Ray Milland, Jan Sterling, Gene Lockhart

⑫ Crosswinds (93) .....D..5104  
John Payne, Rhonda Fleming

Darling, How Could You! (94) ..C..5108  
Joan Fontaine, John Lund

## RKO RADIO

Type  
Rel. No.

① Joan of Arc (165) .....D..118  
Ingrid Bergman, Jose Ferrer, Francis L. Sullivan

② Experiment Alcatraz (58) ....D..107  
John Howard, Lynne Carter, Joan Dixon

③ Never a Dull Moment (89) ....C..106  
Fred MacMurray, Andy Devine, Irene Dunne

④ Where Danger Lives (84) .....D..024  
Robert Mitchum, Claude Rains, Faith Domergue

⑤ Vendetta (84) .....D..167  
Faith Domergue, George Dolenz, Hillary Brooke

⑥ Hunt the Man Down (68) ....D..111  
Mary Anderson, Gic Young, Lynne Roberts

⑦ Law of the Badlands (60) ....W..113  
Tim Holt, Richard Martin, Joan Dixon

⑧ Company She Keeps, The (83) ..D..109  
Elizabeth Scott, Jane Greer, Dennis O'Keefe

⑨ Double Deal (65) .....D..112  
Marie Windsor, Richard Denning, Fay Baker

⑩ Gambling House (80) .....D..110  
Victor Mature, Terry Moore, William Bendix

⑪ Cry Danger (79) .....D..115  
Dick Powell, Rhonda Fleming, Richard Erdman

⑫ Payment on Demand (90) ....D..171  
Bette Davis, Barry Sullivan, Kent Taylor

⑬ Tarzan's Peril (79) .....D..172  
Lex Barker, Virginia Huston, George Macready

⑭ Thing From Another World (86) D..174  
Eduard Franz, Margaret Sheridan, James Arness

⑮ Kon-Tiki (68) .....D..173  
Thor Heyerdahl, Knut Haugland

⑯ Saddle Legion (60) .....W..117  
Tim Holt, Dorothy Malone, Richard Martin

⑰ Footlight Varieties (61) .....M..116  
Jack Paar, Red Buttons, Leon Errol

⑱ My Forbidden Past (70) .....D..114  
Ava Gardner, Melvyn Douglas, Robert Mitchum

⑲ Tokyo File 212 (84) .....D..175  
Florence Marly, Robert Peyton

⑳ Scaled Cargo (90) .....D..118  
Dana Andrews, Claude Rains, Carla Balanda

㉑ Jungle Headhunters (65) ....D..177  
Leila Collow, All Native Cast

㉒ Hard, Fast and Beautiful (76) D..119  
Claire Trevor, Sally Forrest, Carleton Young

㉓ Best of the Badmen (84) .....W..176  
Robert Ryan, Claire Trevor, Jack Buetel

㉔ Happy Go Lovely (88).....M..262  
David Niven, Vera-Ellen, Cesar Romero

㉕ Alice in Wonderland (75) .....D..291  
(Walt Disney cartoon)  
Lilli Marlene (83) .....D..203  
Lisa Danely, Hugh McDermott

㉖ Flying Leathernecks (102).....D..261  
John Wayne, Robert Ryan, Janis Carter

㉗ Roadblock (73) .....D..204  
Charles McGraw, Joan Dixon

㉘ Pistol Harvest (60) .....W..203  
Tim Holt, Joan Dixon

㉙ His Kind of Woman (120).....D..201  
Robert Mitchum, Jane Russell, Vincent Price

㉚ On the Loose (74) .....D..202  
Joan Evans, Melvyn Douglas

㉛ Behave Yourself (81) .....CD..206  
Parley Granger, Shelley Winters

㉜ Slaughter Trail (..) .....D..  
Brian Donlevy, Virginia Grey

㉝ Racket, The (69) .....D..  
Robert Mitchum, Elizabeth Scott

㉞ It's Only Money (80) .....C..  
Frank Sinatra, Jane Russell

㉟ Drums in the Deep South (87) ..D..  
James Craig, Barbara Payton

㊱ Two Tickets to Broadway (..) ..M..  
Janet Leigh, Tony Martin

㊲ The Blue Veil (114).....D..263  
Jane Wyman, Charles Laughlin

## REPUBLIC

Type  
Rel. No.

① North of Great Divide (67) ...W..4944  
Roy Rogers, Penny Edwards, Gordon Jones

② Under Mexican Stars (67) ....W..4954  
Rex Allen, Dorothy Patrick

③ Macbeth (85) .....D..5003  
Orson Welles, Jeanette Nolan, Dan O'Herlihy

④ Rio Grande (105) .....SW..5004  
John Wayne, Maureen O'Hara, Ben Johnson

⑤ Missourians, The (60) .....W..4974  
Monte Hale, Paul Hurst, Lyn Thomas

⑥ California Passage (90) ....W..5005  
Forrest Tucker, Adele Mara, Jim Davis

⑦ Trail of Robin Hood (67) ..W..4946  
Roy Rogers, Penny Edwards, Gordon Jones

⑧ Rough Riders of Durango (60) .W..5058  
Allan Lane, Aline Towne, Ross Ford

⑨ Pride of Maryland (60) .....D..5023  
Stanley Clements, Peggy Stewart, Frankie Darro

⑩ Belle Le Grand (90) .....D..5006  
Vera Ralston, John Carroll

⑪ Spoilers of the Plains (67) ...W..5041  
Roy Rogers, Penny Edwards, Gordon Jones

⑫ Missing Women (60) .....D..5025  
Penny Edwards, James Milligan

⑬ Night Riders of Montana (60) .W..5059  
Allan Lane, Claudia Barrett, Chubby Johnson

⑭ Silver City Bonanza (67) ....W..5051  
Rex Allen, Buddy Ebsen, Mary Ellen Kay

⑮ Cuban Fireball (78) .....MC..5007  
Estelita Rodriguez, Warren Douglas

⑯ Oh! Susanne (90) .....D..5008  
Rod Cameron, Adrian Booth, Forrest Tucker

⑰ Insurance Investigator (60) ....D..5026  
Richard Denning, Audrey Long, Hillary Brooke

⑱ Heart of the Rockies (67) ....W..5042  
Roy Rogers, Penny Edwards, Gordon Jones

㉑ Thunder in God's Country (67) .W..5052  
Rex Allen, Mary Ellen Kay, Buddy Ebsen

㉒ Buckaroo Sheriff of Texas (60) W..5066  
Michael Chaplin, Ellene Janssen

㉓ In Old Armerillo (67) .....W..5043  
Roy Rogers, Estelita Rodriguez, Penny Edwards

㉔ Wells Fargo Gunmaster (60) ..W..5061  
Allan Lane, Mary Ellen Kay

㉕ Bulfighter and the Lady (87) D..5009  
Robert Stack, Gilbert Roland, Virginia Grey

㉖ Million Dollar Pursuit (60) ....D..5028  
Penny Edwards, Grant Withers, Norman Budd

㉗ Fighting Coast Guard (86) .....D..5010  
Brian Donlevy, Forrest Tucker, Ella Raines

㉘ Secrets of Monte Carlo (60) ..D..5030  
Warren Douglas, Lois Hall, June Vincent

㉙ The Dakota Kid (60) .....W..5067  
Michael Chaplin, Ellene Janssen, James Bell

㉚ Rodeo King and Senorita (67) W..5053  
Rex Allen, Mary Ellen Kay, Buddy Ebsen

㉛ Fugitive Lady (78) .....D..5011  
Janis Paige, Blinnie Barnes

㉜ This Is Korea (50) .....Dec..5127

㉝ Fort Dodge Stampede (80) ....W..5042  
Allan "Rocky" Lane, Mary Ellen Kay

㉞ Arizona Manhunt (60) .....W..5068  
Michael Chaplin, Ellene Janssen

㉟ Havana Rose (77) .....D..5124  
Estelita Rodriguez, Hugh Herbert

㊱ Adventures of Cpt. Fabian (100) D..5101  
Earl Flynn, Micheline Prele

㊲ Sea Hornet (..) .....D..  
Rod Cameron, Adele Mara

㊳ Utah Wagon Train (..) .....W..5034  
Rex Allen, Penny Edwards

㊴ South of Caliente (..) .....W..5151  
Roy Rogers, Dale Evans

## 20TH CENTURY-FOX

Type  
Rel. No.

Two Flags West (92) .....D..029  
Joseph Cotten, Linda Darnell

All About Eve (138) .....D..030  
Bette Davis, Anne Baxter, George Sanders

Jackpot, The (85) .....C..031  
James Stewart, Barbara Hale, Patricia Medina

① American Guerrilla in the  
Philippines (108) .....D..032  
Tyron Power, Micheline Prele

② For Heaven's Sake (92) .....C..033  
Clifton Webb, Joan Bennett, Robert Cummings

Mudlark, The (99) .....D..101  
Joan Deane, Alec Guinness, Andrew Ray

③ Men Who Cheated Himself (81) D..102  
Lee J. Cobb, Jane Wyatt, John Hall

④ Halls of Montezuma (113) ....D..103  
Richard Widmark, Walter Palance, Karl Malden

⑤ Cell Me Mister (95) .....M..104  
Betty Grable, Dan Dailey, Dale Robertson

⑥ Old Climbs the Highest  
Mountain (88) .....D..105  
Susan Hayward, William Lundigan, R. Cahan

⑦ 13th Letter, The (85) .....D..107  
Linda Darnell, Charles Boyer, Michael Rennie

⑧ Sword of Monte Cristo (80) ..D..106  
George Montgomery, Berry Kroeger, P. Corday

⑨ Lucky Nick Cain (87) .....D..108  
George Raft, Glenn Ford, Charles Goldner

⑩ Bird of Paradise (100) .....D..109  
Louis Jourdan, Ingrid Bergman, Jeff Chandler

⑪ Of Men and Music (85) .....M..137  
Arthur Hohnstein, Jan Peerce, Jascha Heifetz

⑫ Kefauver Crime Invest. (52) ..D..138  
You're in the Navy Now (93) ..C..110  
(Ret. as U.S.S. Tenkette) Gary Cooper

⑬ I Can Get It for You  
Wholesale (91) .....D..111  
Dan Dailey, Susan Hayward

⑭ 14 Hours (91) .....D..114  
Paul Douglas, Richard Basehart, R. Red Gaddis

⑮ Follow the Sun (77) .....D..112  
Glenn Ford, Anne Baxter, Dennis O'Keefe

⑯ Rawhide (86) .....SW..113  
Tyron Power, Susan Hayward, Hugh Marlowe

⑰ On the Riviera (89) .....MC..115  
Darryl F. Zanuck, Gene Tierney, Corinne Calvet

⑱ Half Angel (77) .....D..116  
Linda Young, Joseph Cotten, Cecil DeMunn

⑲ House on Telegraph Hill (93) ..D..117  
Richard Basehart, Valentina Cortese

㉑ As Young As You Feel (77) ....C..120  
Monty Woolley, Thelma Ritter, David Wayne

㉒ Guy Who Came Back, The (91) ..D..118  
Paul Douglas, Joan Bennett, Linda Darnell

㉓ Take Care of Little Girl (93) M..119  
Joanne Crain, Jean Peters, Dale Robertson

㉔ Frogman, The (74) .....D..122  
Dana Andrews, Gary Merrill, Richard Widmark

㉕ Secret of Convict Lake, The (83) D..129  
Glenn Ford, Gene Tierney, Robert Barrymore

㉖ No Highway in the Sky (98) ....D..121  
James Stewart, Marlene Dietrich

㉗ Mr. Belvedere Rings the Bell (88) C..124  
Clifton Webb, Joanne Dru, Hugh Marlowe

㉘ Meet Me After the Show (84) M..125  
Betty Grable, MacDonald Carey, Roy Cullen

㉙ People Will Talk (110) .....C..126  
Cary Grant, Jeanne Crain

㉚ Millionaire for Christy, A (90) ..C..127  
Fred MacMurray, Eleanor Parker, R. Carlson

㉛ Desert Fox, The (88) .....D..130  
James Mason, Jennifer Tandy

㉜ Journey Into Light (87) .....D..132  
Sterling Hayden, Vivian Lindberg

㉝ No Highway in the Sky (98) ..D..121  
James Stewart, Marlene Dietrich

㉞ Love Nest (..) .....C..131  
June Haver, William Lundigan



# FEATURE CHART

	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	FOREIGN FILMS
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Rel. Date
NOVEMBER	① Prehistoric Women (74) .....D..205 Laurette Lutz, Allan Nixon, Mara Lynn	① Kansas Raiders (80) .....W..104 Audie Murphy, Brian Donlevy	① Rocky Mountain (83) .....SW..008 Errol Flynn, Patrice Wymore	BRITAIN Alice in Wonderland (80)..... 8-10-51 (Souvalne).....Carol Marsh, Stephen Murray
	② Border Outlaws (58) .....W..260 Spade Cooley, Maria Hart, Bill Edwards	② Milkman, The (87) .....C..102 Donald O'Connor, Piper Laurie, Jimmy Durante	② West Point Story, The (107) ..D..009 James Cagney, Virginia Mayo, Doris Day	
DECEMBER	③ Three Husbands (78) .....C..642 Die Arden, Evelyn Williams, Ruth Warwick	③ Departed (88) .....D..103 Marta Toren, Claude Dauphin, Jeff Chandler		Another Shore (77) .....3-17-51 (Pentagon).....Robert Beatty, M. Lister
	④ Rogue River (79) .....W..201 Bory Calhoun, Peter Graves, Ellye Marshall			Appointment With Crime (90) 3-17-51 (Four Continents).....W. Hartnell, R. Beatty
JANUARY	⑤ Golden Salamander, The (96) ..D..271 Annak, Trevor Howard, Herbert Lam	④ Undercover Girl (83) .....D..105 Alexis Smith, Scott Brady, Gladys George	③ Breakthrough (91) .....D..010 David Brian, John Agar, Frank Lovejoy	Chance of a Lifetime (90) .....2-17-51 (Ballentine).....Basil Redford, B. Miles
	⑥ Wicked City, The (76) .....D..206 Maria Montez, Lilli Palmer, J. P. Aumont	⑤ Mystery Submarine (78) .....D..106 Marta Toren, Macdonald Carey, Robert Douglas	④ Dallas (94) .....SW..011 Gary Cooper, Ruth Roman, Steve Cochran	Exchange Girl (83) .....8-10-51 (Films Int'l).....Michael Rennie, Yolande Donlan
FEBRUARY	⑦ Mister Universe (79) .....C..208 Jack Carson, Janis Paige, Bert Lahr	⑥ Frenchio (80) .....W..108 Joel McCrea, Shelley Winters, Paul Kelly	⑤ Highway 301 (83) .....D..012 Steve Cochran, Virginia Grey, Gaby Andre	Hue and Cry (82) .....1-20-51 (Fine Arts).....Alastair Sim, Jack Warner
	⑧ Korea Patrol (57) .....D..211 Richard Emory, Benson Fong, Teri Duna	⑦ Harvey (104) .....C..107 James Stewart, Peggy Dow, Josephine Hull	⑥ Operation Pacific (111) .....D..013 John Wayne, Patricia Neal, Ward Bond	Inheritance, The (90) .....3-10-51 (Fine Arts) Jean Simmons, Derrick DeMarney
MARCH	⑨ Sun Sets at Dawn, The (71) ..D..046 Walter Reed, Sally Parr, Phillip Shaw	⑧ Under the Gun (83) .....D..109 Richard Conte, Audrey Totter, Sam Jaffe	⑦ Storm Warning (91) .....D..014 Ginger Rogers, Ronald Reagan, Doris Day	It's Hard to Be Good (93) .....1-13-51 (Pentagon).....Jimmy Hanley, Anne Crawford
	⑩ They Were Not Divided (102) ..D..275 Edward Underdown, Ralph Clanton	⑨ Tomahawk (82) .....SW..110 Van Heflin, Yvonne DeCarlo, Preston Foster	⑧ Enforcer, The (88) .....D..015 Humphrey Bogart, Zero Mostel, Ted de Corsia	Jacqueline Misbehaves (76) ..2-17-51 (Ellis).....Hugh Williams, Carla Lehmann
APRIL	⑪ Blue Lamp, The (84) .....D..016 Jack Warner, Jimmy Hanley, Dirk Bogarde	⑩ Target Unknown (90) .....D..111 Mark Stevens, Don Taylor, Joyce Holden	⑨ Sugarfoot (80) .....WD..016 Randolph Scott, Adele Jergens, Raymond Massey	Last Holiday (88) .....12- 9-50 (Stratford).....Alce Guinness, Beatrice Campbell
	⑫ Naughty Arlette (86) .....C..226 My Outlaw Brother (80) .....D..209 (Her. as My Brother, the Outlaw)	⑪ Operation Disaster (101) .....D..113 John Mills, Richard Attenborough, Helen Cherry	⑩ Lightning Strikes Twice (91) ..D..019 Ruth Roman, Richard Todd, M. McCambridge	Last People, The (89) .....10-14-50 (Pentagon).....Dennis Price, Mal Zetterling
MAY	⑬ Second Woman, The (91) .....D..639 Robert Young, Betsy Borge, John Sutton	⑫ Bedtime for Bonzo (83) .....C..112 Ronald Reagan, Diana Lynn, Walter Slezak	⑪ Lullaby of Broadway (91) ..M..020 Doris Day, Gene Nelson, S. Z. Sakall	Moniac on Wheels (76) .....7-14-51 (Int'l).....Dirk Bogarde, Bonar Colleano
	⑭ Circle of Danger (85) .....D..207 May Milland, Patricia Hec, Marius Goring	⑫ Abbott and Costello Meet the Invisible Man (82) .....C..116 Bud Abbott, Lou Costello, Nancy Guild	⑫ Raton Pass (84) .....W..021 Dennis Morgan, Patricia Neal, Steve Cochran	No Orchids for Miss Blandish (92) .....4-14-51 (Renown).....Jack LaLue, Linden Travers
JUNE	⑮ So Long at the Fair (85) .....D..270 ⑯ Bodman's Gold (56) .....W..262	⑬ Up Front (92) .....C..118 David Wayne, Tom Ewell, Marina Bertl	⑬ Only the Valiant (105) .....SW..022 Gregory Peck, Barbara Payton, Ward Bond	No Place for Jennifer (89) ...9-15-51 (Stratford).....Leo Genn, Rosamund John
	⑰ Scarf, The (86) .....D..644	⑭ Double Crossbones (76) .....MC..119 Donald O'Connor, Helena Carter, Will Geer	⑭ I Was a Communist for the FBI (84) .....D..023 Frank Lovejoy, Dorothy Hart, Phillip Carey	Rats of Tobruk (85) .....7- 7-51 (David Brill).....Grant Taylor, Peter Finch
JULY	⑱ Long Dark Hall, The (87) .....D..214 Rex Harrison, Lilli Palmer	⑮ Ma and Pa Kettle Back on the Farm (80) .....C..117 Marjorie Main, Percy Kilbride, Meg Randall	⑮ Goodbye, My Fancy (107) ....C..024 Joan Crawford, Robert Young, Frank Lovejoy	Seven Days to Noon (93) .....2-17-51 (Distinguished).....Barry Jones, Olive Soane
	⑲ Queen for a Day (107) .....D..645	⑯ Fat Man, The (77) .....D..120 J. Scott Smart, Rock Hudson, Julie London	⑯ Along the Great Divide (88) ..SW..025 Kirk Douglas, Virginia Mayo, John Agar	Tales of Hoffmann (138) ....4-21-51 (Lopert).....Molra Shearer, Robert Helpmann
AUGUST	⑳ When I Grow Up (90) .....D..215	⑰ Katie Did It (81) .....C..122 Ann Blyth, Mark Stevens, Cecil Kellaway	⑰ Inside Walls of Folsom Prison (87) .....D..026 Steve Cochran, David Brian, Phillip Carey	Third Time Lucky (93) .....10-20-50 (Pentagon).....Glynis Johns, Dermot Walsh
	㉑ Skipalong Rosenbloom (73) ...W..213	⑱ Smuggler's Island (75) .....D..121 Jeff Chandler, Evelyn Keyes, Phillip Friend	⑱ Strangers on a Train (101) ...D..027 Farley Granger, Ruth Roman, Robert Walker	Tony Draws a Horse (90) ...6-23-51 (Fine Arts).....Cecil Parker, Anne Crawford
SEPTEMBER	㉒ Max Rosenbloom, Max Baer, Jackie Coogan	㉑ Apache Drums (75) .....W..123 Stephen McNally, Coleen Gray, Willard Parker	㉑ On Moonlight Bay (95) .....M..029 Doris Day, Gordon MacRae, Jack Smith	You Can't Fool an Irishman (65) 2- 3-51 (Bell).....Tommy Duggan, Shirl Conway
	㉓ Oliver Twist (105) .....D..216	㉒ Hollywood Story (77) .....D..124 Richard Conte, Henry Hull, Julia Adams	㉒ Capt. Horatio Hornblower (117) D..030 Gregory Peck, Virginia Mayo	CZECHOSLOVAKIA Emperor's Nightingale, The (70) 7-14-51 (Rembrandt).....Puppet Fantasy
OCTOBER	㉔ Man From Planet X (72) .....D..647	㉓ Francis Goes to the Races (88) ..C..125 Donald O'Connor, Piper Laurie		FRANCE Dream Ballerina (78)..... 8-10-51 (AFE).....Violette Verdy, Romney Brent
	㉕ Try and Get Me (92) .....D..643 (Her. as Bound of Fury) Frank Lovejoy	㉔ Prince Who Was a Thief (88) ..D..126 Tony Curtis, Piper Laurie, Cecil Kellaway		Face to the Wind (85) .....7-28-51 (W. R. Katzell).....Pierre Larquey, Jane Morlet
	㉖ First Legion, The (86) .....D..648 Charles Boyer, Lole Betiger, Leo G. Carroll	㉕ Comin' Round the Mountain (77) C..127 Bud Abbott, Lou Costello, Dorothy Eshay		God Needs Men (95) .....5-26-51 (AFE).....Pierre Fresnay, Madeleine Robinson
	㉗ Odette (100) .....D..652 Anna Neagle, Trevor Howard, Marius Goring	㉖ Iron Man (82) .....D..130 Jeff Chandler, Evelyn Keyes, Stephen McNally		Lady Panama (97) .....8-18-51 (Discina).....Louis Jourvet, Suzy Delair
	㉘ Prowler, The (92) .....D..650 Van Heflin, Evelyn Keyes, John Maxwell	㉗ Cattle Drive (77) .....W..128 Joel McCrea, Dean Stockwell, Leon Ames		L'Affaire (92) .....2- 3-51 (International).....Claude Dauphin, Anne Vernon
	㉙ Fabiola (96) .....D..651 Michele Morgan, Henri Vidal	㉘ Little Egypt (82) .....CD..131 Rhonda Fleming, Mark Stevens, Nancy Guild		Lovers of Verona, The (90) ...8-18-51 (Souvalne).....Anouk Aimee, Serge Reggiani
	㉚ Man With My Face, The (75) ..D..659 Burry Nelson, Lynn Aubley	㉙ You Never Can Tell (78) .....D..132 Dick Powell, Peggy Dow, Joyce Holden		Manon (91) .....2- 3-51 (Discina).....Cecile Aubrey, Michel Auelair
	㉛ Three Steps North (85) .....D..657 Lloyd Bridges, Lea Padovani, Aldo Fabrizi	㉚ Thunder on the Hill (84) .....D..133 Claudette Colbert, Ann Blyth		Miquette (83) .....7-28-51 (Discina).....Louis Jourvet, Daniele Delorma
	㉜ Lloyd Bridges, Lea Padovani, Aldo Fabrizi	㉛ Lady From Texas (78) .....D..136 Howard Duff, Mona Freeman		Oh, Amelia (86) .....6- 2-51 (Lux).....Danielle Darrieux, Jean Desailly
	㉝ He Ran All the Way (78) .....D..646 John Garfield, Shelley Winters	㉜ Reunion in Reno (80) .....C..135 Mark Stevens, Peggy Dow		Paris 1900 (76) .....12- 9-50 (Mayer-Kingsley).....Documentary
	㉞ Cyrano de Bergerac (113) .....D..660 Jean Ferrer, Mala Powers, William Prince	㉝ Golden Horde, The (76) .....D..134 David Farrar, Ann Blyth		Red Angel, The (97) .....2-24-51 (Spalter).....Tilda Thamer, Paul Meurisse
	㉟ Hoodlum, The (61) .....D..653 Lawrence Tierney, Allene Roberts			Sinners, The (98) .....2-3-51 (Lopert).....Suzy Prim, Serge Reggiani
	㊱ Pardon My French (81) .....C..			Souvenir (100) .....11- 4-50 (Pathe).....Michele Morgan, Jean Marais
	㊲ Four in a Jeep (97) .....D..1139			Sylvia and the Phantom (84) 10-21-50 (Discina).....Odette Joyeux, Francois Perier
	㊳ Viva la Lindora, Ralph Meeker			Ways of Love (120) .....1-13-51 (Burstyn) Sylvia Battaile, George St. Saens
	㊴ New Mexico (84) .....D..649			GERMANY Film Without a Name (79) ....10-28-50 (Friedberg-Katz).....Hildegard Neff
	㊵ Low Ayres, Marilyn Maxwell			ITALY Angelo (97) .....11- 4-50 (Scalera).....Renato Baldini, Umberto Spadaro
	㊶ St. Benny, the Dip (81) .....C..658			Bullet for Stefano, A (96) ....11-18-50 (Lux).....Rossano Brazzi, V. Cortesa
	㊷ Dick Haymes, Nina Foch			Doctor, Beware (90) .....2-24-51 (Academy).....Vittorio DeSica, A. Magnani
	㊸ Two Gals and a Guy (70) .....C..654			Flesh Will Surrender (96) ....11- 4-50 (Lux).....Aldo Fabrizi, Amadeo Fabrizi
	㊹ Janis Paige, Robert Alda			Medium, The (85) .....9-15-51 (Transfilm).....Marie Powers, A. M. Alberghetti
	㊺ Obsessed (77) .....D..1188			Mill on the Po (96) .....12-23-50 (Lux).....Carla del Poggio, Jacques Bernas
	㊻ David Ferrer, Geraldine Fitzgerald			Thrill That Kills, The (80) ...8-18-51 (Dist.).....Fosco Giachetti, Jacques Bernas
	㊼ Gold Raiders (..) .....D..1172			Two Orphans, The (92) .....11- 4-50 (Globe).....Maria Denis, Osvaldo Valenti
	㊽ George O'Brien, Ethelwyn Ryan			Woman Without Names (93) ...9-15-51 (Lopert).....Valentina Cortesa, Simone Simon
	㊾ Mister Drake's Duck (81) .....C..655			MEXICO Rancho Grande (97) ..... 5-19-51 (Azteca).....Jorge Negrete, Tula Calaveras
	㊿ Douglas Fairbanks Jr., Yolande Donlan			



(FOR STORY SYNOPSIS ON EACH PICTURE, SEE REVERSE SIDE)

## The Lady From Texas

Univ.-Int'l (136) 78 Minutes

F Comedy Western  
(Technicolor)  
Rel. Oct. '51

Sparkplugged by a sterling performance by Josephine Hull, Oscar-winning character actress, this incorporates an unusual combination of comedy—of the philosophical ilk—pathos and the standard ingredients of a sagebrusher. Thus, it should possess considerable appeal to a wide segment of potential patrons. For the confirmed devotees of westerns, there are enough of established galloper ingredients to satisfy; and for those who can take their oats or leave them alone there are the above-listed, more general facets. And for everyone, the added fillip of bright Technicolor. While Miss Hull dominates the thespian situation, other delineations are sincere and convincing. Producer Leonard Goldstein mounted the vehicle with the atmospheric authenticity that characterizes U-I's boots-n'-saddles celluloid, with Joseph Pevney's able direction kept the hydra-sided yarn within the limits of plausibility. Cast, yarn and color are best exploitation bets.

Josephine Hull, Howard Duff, Mona Freeman, Gene Lockhart, Craig Stevens, Jay C. Flippen, Ed Begley.

## Reunion in Reno

Univ.-Int'l (135) 79 Minutes

F Light Drama  
Rel. Oct. '51

An intriguing title because it suggests the reverse of what can be expected in Reno. It's a simple story about a child who goes to Reno to be "divorced" from her parents—a choice boxoffice item with outstanding family appeal. It all seems honest and believable, with touches of humor that will make women want to take little Gigi Perreau in their arms. She is so solemn and real and imaginative that she becomes everybody's daughter. Mark Stevens is a young lawyer who takes time out from divorce cases to look after Gigi's interests, with the help of Peggy Dow, court stenographer. Their fondness for the child opens the road to a romance between them. Leif Erickson and Frances Dee are effective as the parents and Ray Collins, as a sympathetic judge of the Will Rogers type, contributes a choice characterization. Leonard Goldstein produced and Kurt Neumann directed.

Mark Stevens, Peggy Dow, Gigi Perreau, Frances Dee, Leif Erickson, Ray Collins, Fay Baker, Myrna Dell.

## Detective Story

Paramount (5111) 103 Minutes

A Drama  
Rel. Nov. '51

Drama so concentrated it leaves the audience limp. In action houses it should be a gold mine for adults. As an example of what can be accomplished in the way of unrelieved tension it is a masterpiece. Sidney Kingsley's play, upon which the picture is based, was sensational in this respect. The film is more so, but this makes it necessary for an exhibitor to estimate how much excitement his audiences can stand. All the action takes place in or near a big city police station. It's a parade of underworld characters with six detectives prying their stories from them. One (Kirk Douglas) has an almost maniacal thirst for convictions. He is shot in an emotional climax. It's a powerful cast with William Bendix as one of the detectives and Cathy O'Donnell as sweetheart of a youthful thief named Craig Hall, who doesn't get billing, but makes a vivid impression. William Wyler produced and directed.

Kirk Douglas, Eleanor Parker, William Bendix, Lee Grant, Bert Freed, Cathy O'Donnell, Horace McMahon.

## The Sea Hornet

Republic (—) 84 Minutes

F Drama  
Rel. Oct. 13, '51

During the sequences devoted to action, this should prove entirely satisfactory to the adventure film addicts, but the feature's tempo is slowed considerably through the interpolation of several musical interludes, a too-detailed etching of the yarn's background and intrigues, and other extraneous incidents. As a companion piece for a stronger entry, it will serve satisfactorily, but it appears not dependable for the top spot booking in average houses. The cast is sufficiently name-weighted to figure in advertising and exploitation, and the members thereof turn in acceptable performances under the direction of Joseph Kane, who was also the producer. Technically the picture is well done, most especially the underwater scenes, and another asset may be claimed because of the insight it gives the spectator into the business and risks of deep-sea diving.

Rod Cameron, Adele Mara, Adrian Booth, Chill Wills, Jim Davis, Richard Jaeckel, James Brown, Ellen Corby.

## The Magic Carpet

Columbia (410) 84 Minutes

F Comedy-Adventure  
(Supercolor)  
Rel. Oct. '51

Adding comic touches to the old desert sagas made this a lively and amusing picture for light entertainment in the family field. Done in Supercolor, the oriental pageantry takes on glamor, and legends about the magic carpet add to its general interest and exploitation possibilities. There is little original in either story or production, but it is the kind of picture that can be used as strong support for a weak feature or be given top billing in less demanding situations. Lucille Ball is pleasing in gorgeous harem costumes, but as a siren the patrons will have nostalgic yearnings for her as a top feminine comedian. Patricia Medina is good contrast and more fitted to her own role. John Agar has the brawn but not the sang-froid for the romantic role in which he is cast, but they all (especially George Tobias) seem to be having fun. Lew Landers directed.

Lucille Ball, John Agar, Patricia Medina, George Tobias, Raymond Burr, Gregory Gay, Rick Vallin.

## Hotel Sahara

United Artists (1143) 87 Minutes

F Comedy  
Rel. Oct. 15, '51

The sultry Yvonne DeCarlo's boxoffice draw is the chief asset of a British-made comedy which burlesques wartime operations in a Sahara oasis hotel. The humor is more often frantic than funny, but the picture will satisfy on the average dual bill. Produced by J. Arthur Rank, the picture puts emphasis on the British troops, who take over the hotel after Italian troops evacuate it. Later the Germans take over, followed by the French, and the American flag is being raised as the picture ends. The constant scurrying about during these occupational changes is amusing for a while but it soon starts to wear thin. Miss DeCarlo is a voluptuous figure as the designing heroine and her native dance is a highlight. Peter Ustinov (who will be featured in the forthcoming "Quo Vadis") is only moderately successful in his efforts at sly comedy, but Albert Lieven is excellent as a German officer. Ken Annakin directed.

Yvonne DeCarlo, Peter Ustinov, David Tomlinson, Roland Culver, Albert Lieven, Mireille Perry, Bill Owen.

## Mr. Peek-a-Boo

United Artists (1146) 74 Minutes

F Farce  
Rel. Oct. 21, '51

This has mirthful situations based on a shy government clerk's ability to walk through walls. It's downright funny and could have been twice as funny if American voices had been used for the dialog. The picture was made in France by Jacques Bar with French and English players, who also were used for the English-speaking version, but some of their pronunciation is so Gallic that the audience has to strain to catch sentences. As supporting fare on a dual bill it ought to furnish plenty of laughs. Joan Greenwood, the feminine lead, has appeared in a number of J. Arthur Rank films, and the male lead, Bourvil, is well known in France. Billed on the laugh angle with a veiled suggestion of what a Frenchman encounters when he walks or falls through walls it ought to draw the young people.

Joan Greenwood, Bourvil, Marcel Arnold, Roger Treville, Henri Cromieux, O'Brady, Craddock C. Monroe.

## Adventures of Captain Fabian

Republic (5101) 100 Minutes

F Melodrama  
Rel. Oct. 13, '51

There was enough thespian talent—from both America and France—so that this feature, filmed in the latter country, despite its New Orleans locale, should have been an infinitely better picture than it is. But the film wound up as an unbridled melodrama of the most archaic type which, as concerns American audiences, can please only those who enjoy pictures at which they can openly jeer. Judged by Hollywood standards, the offering hasn't a redeeming quality. Performances, under sledgehammer direction, leaves nothing but well-masticated remnants of the scenery, and the screenplay—written by topliner Errol Flynn—is comparably heavy-handed. While production values are on the lush side, they do little to redeem the photoplay's shortcomings. Resultantly, the picture confronts showmen with a problem that can be surmounted only through intensive merchandising of the cast. Produced and directed by William Marshall.

Errol Flynn, Micheline Prelle, Vincent Price, Agnes Moorehead, Victor Francen, Pim Gerald, Roger Blin.



## THE STORY:

### "The Magic Carpet"

When the caliph of old Bagdad was murdered by his treacherous half-brother, Ramoth is saved by his mother who invokes the Magic Carpet to spirit him away to her brother. Here he is reared without learning his true identity but becomes the Scarlet Falcon to harass his wicked uncle, now reigning as caliph and oppressing the people. Lucille Ball as Narah is the caliph's half-sister and takes a fancy to Ramoth when he heals the caliph's hiccups and has him brought to the palace as court physician. Able to obtain secret information, he is discovered about the time he learns his true identity. Gazi (George Tobias) and his sister, Lida (Patricia Medina) have been his followers and she becomes his bride when the impostor is deposed, and Ramoth becomes caliph.

## CATCHLINES:

One Thousand and One Thrills, Loves, Sensations in Glorious Color! . . . Ride the Magic Carpet to the Rescue, Going at Supersonic Speed . . . New Days of Adventure, New Nights of Delight . . . Follow the Scarlet Falcon as He and His Band Rout the False Caliph.

## THE STORY:

### "Hotel Sahara"

When war comes to the Sahara, Peter Ustinov, proprietor of a luxury hotel on an oasis, finds that he and his fiancée, Yvonne DeCarlo, are engulfed in the conflict by the sudden declaration of hostilities of the Italians. Miss DeCarlo persuades Ustinov, who wants to flee, to remain and protect his hotel. The Italians, who are friendly and entranced by Miss DeCarlo, leave when the British, headed by two amorous officers, Roland Culver and David Tomlinson, take over. Later the Germans, headed by Albert Lieven, arrive and Miss DeCarlo continues to play up to each new force. Finally the French take over and Miss DeCarlo still manages to save Ustinov and his hotel.

## CATCHLINES:

The Glamorous Yvonne DeCarlo Manages to Make Monkeys of All Invading Armies . . . Her Native Dance Kept the Sands of the Desert from Growing Cold . . . The Lovely Yvonne DeCarlo Wins a Private War Against the Italians, British, Germans and French . . . Her Love Was as Warm as the Desert Sands.

## THE STORY:

### "Mr. Peek-a-Boo"

Leon Dutilleul (Bourvil), a mild-mannered government clerk who is often the butt of the jokes and satire of his family and his office associates, breaks down his inhibitions by getting drunk and walks through a closed door into his apartment. Not even his artist friend, Jean-Paul (Payne Williams), believes him until he demonstrates. Then things start to happen, Bourvil spots a beautiful English girl, walks through a wall to find she is a thief, reads her palm, disappears from his office, gives himself up to the gendarmes and then walks out of a cell, returns some jewels stolen by his enamorata, and upsets life on the boulevards.

## CATCHLINES:

A Frenchman Walks Through Walls! Imaginel Even He Was Surprised! . . . Doctors Said It Was "A Simple Atomic Disintegration of the Body Colloidal Fluids, Aggravated by an Abnormal Helicoidal Hardening of the Outer Surface of the Pituitary." It's Not Contagious; You Have to See It to Believe It.

## THE STORY:

### "Adventures of Captain Fabian"

Micheline Prella daughter of a harmless New Orleans woman who was hanged for witchcraft, is some years later brought to trial herself for murder, although the judge and his nephew, Vincent Price, who was a witness, know she killed in self-defense. At the last moment she is rescued by Errol Flynn, a swaggering sea captain, but Micheline's obsession for revenge against Price and his uncle continues to grow. Subsequently, in a quarrel over Micheline, Price kills his uncle. To guarantee her silence, Micheline forces Price to marry her, which shocks New Orleans and infuriates Flynn. Price, who hates her and Flynn, frames it so that the latter is arrested for the killing. Flynn's crew saves him, but during the battle with a frenzied mob Price is slain and Micheline fatally wounded.

## CATCHLINES:

Adventure . . . Intrigue . . . Romance . . . And Violent Death . . . In Fabled New Orleans . . . As a Beautiful Woman Swears Eternal Revenge . . . Against the Family That Ruined Her Life.

## THE STORY:

### "The Lady From Texas"

Howard Duff, wandering buckaroo of the '80s, gets a job on a ranch of which Craig Stevens is foreman. But Mona Freeman, who also works there, causes trouble between Duff and Stevens so the former will go to work for Josephine Hull, widowed owner of the adjoining ranch, whose eccentricities border on the insane. Among other things, she believes her husband, a general killed in the Civil War, is still alive. Stevens tries to have Miss Hull adjudged incompetent so he can sell her ranch to a railroad for its right-of-way. But the judge, Gene Lockhart, sifts the evidence and rules Miss Hull sane, while Duff and Mona decide to get married so they can, if necessary, become her guardians. When Miss Hull wins her court battle, Mona and Duff take over and build the ranch to success.

## CATCHLINES:

There's a Rip-Roaring Riot on the Rio Grande . . . It's the Happiest Round-Up of Laughs . . . That Ever Hit the Heart of Texas . . . The Heartwarming Story of a Lovable Little Lady.

## THE STORY:

### "Reunion in Reno"

An imaginative little girl (Gigi Perreau) gets off a train at Reno and follows a would-be divorcee into court. At the end of a hearing she succeeds in attracting the attention of a lawyer (Mark Stevens) who is dumfounded by her request that he become her attorney because she wants a "divorce" from her parents. In a short time he needs feminine help to meet this strange problem and enlists a court stenographer (Peggy Dow). They win the girl's affections and notify her parents. They induce a judge (Ray Collins) to sit in at a mock hearing conducted with all seriousness. His sage comments bring about a reconciliation with the parents. A romance starts between Stevens and Miss Dow.

## CATCHLINES:

She Thought She Wasn't Wanted and Then! Little Girl Goes to Reno to Be Divorced from Her Parents . . . You'll Love Her; Everybody Did! . . . A Little Laughter . . . A Few Tears . . . A Romance . . . Divorce Capital Goes Into Reverse.

## THE STORY:

### "Detective Story"

The story moves so fast and with so many characters it is confusing at first. Everything is supposed to happen in a single night, mostly in the detective room of a police station. Prisoners are questioned, finger-printed, people rush in to say they have been robbed, there is a lineup for identification. One heartless detective (Kirk Douglas) stands out as an uncompromising nemesis, who attacks a prisoner. This results in uncovering the story of a pre-marriage romance that had resulted in an abortion for his wife (Eleanor Parker). A half-crazy fourth offender grabs a pistol from a policeman's pocket and backs against a wall. Douglas advances to disarm him and is shot. In the few brief minutes before he dies he orders the release of two youngsters.

## CATCHLINES:

Manhunts, Womenhunts, Third Degrees, a Dramatic Underworld Parade in a Police Station . . . Never Before So Much Excitement, So Much Drama in a Single Film . . . He Pursues Lawbreakers to the Bitter End and Walks Up to a Loaded Gun . . . Absorbing, Thrilling, Devastating.

## THE STORY:

### "The Sea Hornet"

Rod Cameron, ex-navy diver, and James Brown run a marine salvage company. They are approached by Adele Mara to handle a hush-hush job, the Sea Hornet—a liberty ship sunk during World War II with \$1,000,000 in gold aboard. Rod turns it down, but Brown takes on the job. Subsequently Rod learns Brown is dead, and pins his suspicions on Jim Davis, manager of a roadhouse near where the Sea Hornet is submerged. He further discovers Adele's father has been captain of the vessel and Davis the first mate. Apprised that Davis has rigged an explosion in the Sea Hornet, Rod dives and finds the boat was originally sunk by an explosion from within, although officially reported torpedoed. Then Rod proves Davis killed his captain as well as Brown in order to steal the gold.

## CATCHLINES:

Forbidden Adventure . . . Fifty Fathoms Deep . . . It's One of the Most Thrilling Screen Sagas of All Times . . . As Men Fight at the Bottom of the Sea . . . For Gold and a Woman's Love.



(FOR STORY SYNOPSIS ON EACH PICTURE, SEE REVERSE SIDE)

**Two-Dollar Bettor**

F Drama

Realart Pictures (—) 72 Minutes Rel. ———

Although a preponderance of clichés telegraph the story's developments far in advance, nonetheless this expose of the evils of wagering too heavily on the bangtails audits as a reasonably engrossing and well-made parcel of supporting fare, qualified to add appeal to virtually any dual bill. Its merits—and, incidentally, its best possibilities for exploitation—lie principally in sincere performances, authentic production backgrounds and other details, the skillful use of stock footage for the racing scenes and the workmanlike direction of Edward L. Cahn, who is credited also as producer, under the company banner of Jack Broder Productions. It is that outfit's second contribution to Realart's current releasing lineup. To keep the offering from becoming too preachy, there are mitigating threads of wholesome adolescent activities and romance, which should give the film an additional attraction for the younger generation.

John Littel, Marie Windsor, Steve Brodie, Barbara Logan, Robert Sherwood, Barbara Bestar, Don Shelton.

**The Basketball Fix**

F Drama

Realart (—) 70 Minutes Rel. ———

Made by Jack Broder, erstwhile distribution executive, and obviously aimed at the so-called exploitation field, this feature's best chance for acceptance lies in whatever interest there may be in the recent sports-scandal headlines from which it drew title and substance, and upon how intensively showmen latch onto such interest as a merchandising approach. The cast is definitely mediocre as concerns marquee value, and whatever individual and collective talents it boasts are wasted by a screenplay which resorts too heavily to the cliché-loaded obvious to develop the comparatively topical situation. Broder and Edward Leven, the latter having produced, mounted the piece as impressively as could be expected in view of a patently limited budget, and Felix Feist's direction, faced with the same literary handicaps as were the players, did everything possible to give the picture movement and suspense.

John Ireland, Marshall Thompson, Vanessa Brown, William Bishop, Hazel Brooks, John Sands, Ted Pierson.

**Bitter Springs**

F Drama

Bell Pictures 73 Minutes Rel. ———

A Down-Under counterpart of Hollywood's westerns dealing with pioneers. Only, instead of Indians attacking the settlers, ferocious-looking aborigines try to prevent a white family from settling down in the Australian wilderness. Properly exploited, it should do well in action houses and its brief running time makes it acceptable as a supporting dualler generally. Director Ralph Smart, who also wrote the original story, has captured the true fighting spirit of a rugged group of Australian pioneers and the film contains some superb photographic shots of the wild country and its kangaroos and other native animals. The climax is filled with suspense and terror. There's even a minor romance between the settler's daughter and a young hired hand, neatly played by Gordon Jackson. Chips Rafferty, featured in previous Australian-made films, makes a convincing pioneer. Bell Pictures is at 630 Ninth Ave., New York City.

Chips Rafferty, Tommy Trinder, Jean Blue, Gordon Jackson, Charles Tingwell, Nonnie Piper, Michael Pate.

**Blackmailed**

A Suspense Drama

Bell Pictures 73 Minutes Rel. ———

This is another modest budget British production with a middle-class London background in which a blackmailer is murdered by a stranger. Three of his victims help conceal the murder. Out of these ingredients the makers have fashioned a tense melodrama. It might fit well in action houses as the supporting half of a dual bill, if there is no local objection of British accents. Mai Zetterling appeared in "Quartet" and may have some slight name value, but the others are practically unknown. Dirk Bogarde and Joan Rice are personable as a pair of illicit lovers. The screenplay was by Hugh Mills and Roger Vadim and was based on the novel, "Mrs. Christopher," by Elizabeth Meyers. Marc Allegret directed with Harold Huth as producer. Bell Pictures Corp., the American distributor, is at 630 Ninth Ave., New York.

Mai Zetterling, Dirk Bogarde, Joan Rice, Michael Gough, Fay Compton, Robert Flemyng, James Robertson Justice.

**Arizona Manhunt**

F Western

Republic (5068) 60 Minutes Rel. Sept. 15, '51

Exhibitors who have booked and played the two previous entries in this company's series of sagebrushers featuring moppets Michael Chapin and Eilene Janssen probably have a fairly accurate idea, by this time, of how the vehicles draw and please in their respective situations. Further, the more astute among such showmen are likely to have set up exploitation blueprints for the earlier pictures which can be dusted off and used again with a minimum of energy and effort. As produced by Rudy Ralston and directed by Fred C. Brannon, this latest chapter in the saga of the two young buckaroos hits virtually the same level as its predecessors in terms of action entertainment. The youngsters are adequate in their assignments, the supporting players are satisfactory and the technical aspects are par for pictures of its budgetary classification. The small fry should rate it satisfactory as Saturday matinee material.

Michael Chapin, Eilene Janssen, James Bell, Lucille Barkley, Roy Barcroft, Hazel Shaw, John Baer.

**Havana Rose**

F Comedy With Music

Republic (5124) 77 Minutes Rel. Sept. 15, '51

Undeniably Estelita Rodriguez, the Cuban pepper-pot and title-roler herein, has vivacious talents as a comedienne and singer—but they are not substantial enough, and she is not sufficiently weighty as a marquee name, to carry a vehicle as frail as this one. The story framework, such as it is, comprises little more than a hodge-podge of virtually every tired slapstick situation ever devised, and dialog that isn't a great deal brighter. Assembled in support was a crew of established comics, including Hugh Herbert and Florence Bates, and they too were bogged down by the poor material with which they were supplied. The running time suggests the feature was aimed for topside billing, but its content relegates it to the bottom half, where its appeal will lie with the juveniles who are not too selective about their entertainment. Sidney Picker produced and William Beaudine was the director.

Estelita Rodriguez, Bill Williams, Hugh Herbert, Florence Bates, Fortunio Bonanova, Leon Belasco, Tom Kennedy.

**The Wooden Horse**

F Drama War

Snader Productions 98 Minutes Rel. ———

A realistic and suspenseful British-made film splendidly acted by a predominantly male cast, this is first rate art house fare. First release of the newly formed Snader Productions, it has Leo Genn ("Henry V," "Mourning Becomes Electra" and the forthcoming "Quo Vadis") as the only name familiar to American audiences, but the Nazi internment camp background can be exploited in many action spots. The film, which was shot in Germany and Denmark, has a semidocumentary flavor in that its German guards are not depicted as brutal villains but as stern human beings doing their jobs. There is no romance and only a few lighter touches. Said to be based on an actual prisoner-of-war camp incident, the ingenious plot shows how a group of British fliers constructed an athletic counterpart of the famous Trojan deception to escape from Germany to Sweden—and freedom. Well directed by Jack Lee.

Leo Genn, Anthony Steel, David Tomlinson, Peter Burton, David Greene, Patrick Waddington, Anthony Dawson.

**Her Panelled Door**

A Drama

Souvaine 84 Minutes Rel. Aug. 27, '51

This is one English import which will have little appeal for art house patrons, although its subject makes it strictly adult fare. Its strongest attraction will be for women, and it should get by as a supporting dualler to a strong top feature. Melodramatic to a fault, the film's illogical plot and hackneyed dialog are softened by the very capable performance of Phyllis Calvert, as an amnesia victim, and Edward Underdown, playing her crippled husband. Their good work is undermined, however, by the overacting of Helen Cherry as Miss Calvert's jealous half-sister. The music in the background doesn't remain there, and frenzied orchestral climaxes follow one after another. The action does not keep pace with these symphonic blasts. Last seen in the Paramount picture, "Appointment With Danger," Miss Calvert's name has definite marquee value and should be exploited fully. John Stafford produced and Ladislav Vajda directed.

Phyllis Calvert, Edward Underdown, Helen Cherry, Richard Burton.



## THE STORY:

### "Arizona Manhunt"

Little Eilene Janssen is the daughter of Stuart Randall, leader of a gang of outlaws, who is slain when the law catches up with him after a bank robbery. The loot is hidden in a cave, where Eilene—who has been taught by her uncle, Roy Barcroft, to hate the dispensers of frontier justice—is also hiding out. Eilene is found there by Michael Chapin, whose grandfather, James Bell, is the sheriff, and is taken into Bell's home, where the process of rehabilitation gets under way. Slowly her antilaw viewpoint is changed as she learns to enjoy the rugged ranch life. Then Lucille Barkley, secretary to the bank commissioner and brains behind the outlaw mob, cooks up a plan to kidnap Eilene as a means of locating the stolen money, but Michael, the sheriff and Eilene foil the plot and the gang is captured.



## CATCHLINES:

Here Come Those Two Battlin' Buckaroos . . . "Judy" Janssen and "Red" Chapin . . . In Another Frontier Frolic . . . They're Mighty Miles With a Western Wallop.

## THE STORY:

### "Havana Rose"

Estelita Rodriguez is the daughter of Fortunio Bonanova, ambassador to the U.S. from Lower Salamia. Bonanova is trying to raise a \$5,000,000 loan from Hugh Herbert, eccentric multimillionaire, and Herbert's domineering wife, Florence Bates, to stave off a revolution in his homeland. But Estelita inadvertently ruins the deal. Ordered home by her father, she instead journeys to Rio with the intention of renewing her romance with Bill Williams, a wealthy cattleman. Follows then a series of complications during which Estelita is mistaken for Herbert's wife, whom Lower Salaman revolutionists plan to kidnap. But ultimately the situation is straightened out, Bonanova gets his loan and Estelita and Bill plan to get married.

## CATCHLINES:

She's Gay . . . She's Glamorous . . . She's a Cuban Pepper-Pot . . . You'll Take Estelita to Your Heart . . . In This Mirthful, Musical Mixup . . . A Romantic Riot from Start to Finish.

## THE STORY:

### "The Wooden Horse"

Imprisoned in the notorious German camp, Stalag Luft III, two British fliers, Leo Genn and Anthony Steel, come up with a novel method of escape by tunneling under the barbed wire camp fence. With the aid of the other prisoners, they construct a wooden gymnasium "horse" and while the men vault over it in the prison yard, Steel is inside digging a tunnel. After four months of digging and many discouraging setbacks, the escape tunnel is finished and Genn, Steel and David Tomlinson manage to get away as the other men create a disturbance to distract the guards. Genn and Steel reach Denmark, are almost captured there but finally reach Sweden and are reunited with Tomlinson, who escaped on his own.

## CATCHLINES:

Startling, Suspenseful—and All of It True . . . Electrifying Entertainment, Charged With High Voltage Excitement . . . Three Men Ride a Trojan Horse—to Freedom . . . Leo Genn, Star of "Mourning Becomes Electra," in His Most Thrilling Role.

## THE STORY:

### "Her Panelled Door"

Amnesia victim Yvonne Winter (Phyllis Calvert) runs away from the hospital and meets and marries Nick (Richard Burton), a Norwegian flier. Nick is killed and shortly afterwards, Yvonne discovers she is pregnant. Returning from work one day, she is confronted by Lake Winter (Edward Underdown), who claims to be her husband. Still suffering from loss of memory, she accompanies him to their home "for the unborn child's sake." Here she is confronted with the problems of her husband's animosity and the saccharine bossiness of her half-sister Sybil (Helen Cherry). Nobody will tell Yvonne the reason for the fast reputation she obviously possesses. Finally she regains her memory and learns that her pre-amnesia actions were a result of Sybil's lies about Lake. Yvonne and Lake are reconciled as the film ends.

## CATCHLINES:

She Hated Herself for the Things They Said She Did . . . Her Husband Hated—Her Friends Talked About—Her Sister Was Jealous of—The Woman Who Didn't Know Why . . . Nobody Would Tell Her the Horrors of Her Own Past.

## THE STORY:

### "Two-Dollar Better"

On his first visit to a racetrack, John Litel, a bank employee, gets lucky and, later, wins additional sums from a bookie. However, within a few weeks his winnings have been wiped out and Litel begins embezzling bank funds until he is in the hole for \$14,000. He confesses to his brother-in-law, who promises to raise the money before the next audit, but meantime Litel is promoted and an immediate audit ordered. Next, Litel is framed on a fixed race by Marie Windsor and her crooked sweetheart, Steve Brodie. He confronts them and in a brief gun battle Steve and Marie are killed and Litel mortally wounded. He confesses all to the bank president and the latter, to protect Litel's family, tells the police Litel was shot protecting company funds.

## CATCHLINES:

It Was Easy Money While He Was Winning . . . But a Losing Streak Brought Him to the Brink of Despair . . . As He Sacrificed His Job and Life Itself . . . Trying to Get Even.

## THE STORY:

### "The Basketball Fix"

Through the efforts of a sports writer, John Ireland, Marshall Thompson gets a college scholarship because of his basketball prowess. With a kid brother to support, Thompson runs into financial difficulties, but spurns the polite hint by an acquaintance, William Bishop, that he might make some extra cash by playing ball Bishop's way. However, pressure including his anxiety to marry Vanessa Brown finally leads Thompson to make a deal with Bishop. Then, satisfied that he has picked up enough money for his needs, Thompson tries to pull out. But Bishop's hoods rough him up and Thompson makes a deal to throw the final game of the season—for free—if his own freedom goes with it. However, the police arrest Thompson, Bishop and the latter's mob—and the "fix" is smashed.

## CATCHLINES:

Torn From the Sensational Sports Headlines . . . Pounding With Excitement, Drama and Thrills . . . Daring to Tell the Shocking Truth . . . Behind the Scandal That Rocked the Nation.

## THE STORY:

### "Bitter Springs"

When Australia's coastal belt becomes well-populated in the early 1900s, Chips Rafferty, a sheep-herder, gets a government paper assuring him land and water at Bitter Springs, 600 miles inland. With his wife, son and daughter and three hired hands, Rafferty travels to the land, which has been the home of a tribe of aborigines. These natives regard the water hole as their property and they resent the Rafferty family's using it. When the pioneers kill all the kangaroos in the region, the aborigines start killing Rafferty's sheep for their food. This starts a war and Rafferty's home is burned and his family almost destroyed before government troops ride to his rescue.

## CATCHLINES:

Australian Pioneers Fighting for Their Existence in the Wilderness . . . Chips Rafferty, Leading Australian Star, in a Thrilling Film About Fighting Pioneers . . . Forced to Combat Loneliness and Black Savages in a Verdant Wilderness . . . The True Story of Australia's Brave Pioneers.

## THE STORY:

### "Blackmailed"

Mrs. Christopher (Fay Compton) delivers some money to Mr. Sine (James Robertson Justice). She overhears him blackmailing Carol Edwards (Mai Zetterling). Mrs. Christopher demands a receipt. Sine abuses her. In the ensuing struggle she kills him. Dr. Freeman (Robert Fleming), another blackmail victim, finds the woman with the corpse. Army deserter Stephen Mundy (Dirk Bogarde) arrives, sees the body and runs. Mrs. Christopher is dissuaded from giving herself up. Mundy, meanwhile, tells his girl-friend Alma (Joan Rice) that his papers are in Sine's safe and arrest is imminent. Police question Freeman. Carol alibis him. Carol's invalid husband, Maurice (Michael Gough), suspects that Freeman and Carol are lovers. When Mundy is killed trying to collect a reward Mrs. Christopher surrenders.

## CATCHLINES:

She Killed the Man They Said Deserved to Die . . . Six Strangers Held Together by the Death of the Man They All Hated . . . His Greed Killed Him, Their Greed Was His Revenge.



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Complete Maurer B31 recording system, \$2,495; Moviola Soundmix UDS rebuilt, \$1,095; heavy customized Dolly, \$975; Bell Howell Specialist outfit, \$2,350 originally, \$1,495; Auricon Super 1200 cameras, prompt delivery, \$2,040; Micro synchronizer, 4-way 16/35mm combination, \$195; Bell and Howell 35mm step printer, \$995; 500W Sun-spots on stands, \$77.50; new 35mm continuous sound, picture printers, \$995; new Bridgmatie Jr. 16mm automatic developing machines (plus tax), \$995. Cash paid for used equipment. Trades taken. S.O.S. Cinema Supply Corp., 604 W. 52nd St., New York 19, N. Y.

## DRIVE-IN THEATRE EQUIPMENT

Popcorn machines, half price. Wiener, Hamburger, Sno-Cone, Peanut Roasters, Bun Warmers. Popcorn Supply, 146 Walton St., Atlanta, Ga.

Drive-ins, don't delay. Improve your light and sound this season. Send for S.O.S. listing, stating your capacity. S.O.S. Cinema Supply Corp., 604 W. 52nd St., New York 19, N. Y.

Drive-in theatre tickets. Send for samples of our special printed stub red tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

Drive-In Theatres—use our Kentucky Blue Grass; 90 to 95% pure seed. Coxhill Seed Co., Atkinson, Neb.

## EQUIPMENT WANTED

Pair Ernemann II projector mechanisms, new, or in A-1 condition. Boxoffice, 4434.

## GENERAL EQUIPMENT—USED

For sale: Two GE 60" regulation aviation searchlights with generators. Guaranteed to be in excellent operating condition. \$1,000 each, f.o.b. Wichita. Sullivan Independent Theatres, 725 West Douglas Ave., Wichita, Kas.

Holmes sweet Holmes! Educators (Mazda lamps), \$605; with W. E. soundheads, Baby Strong arcs, rectifiers, special \$995. All rebuilt like new, dual outfits with amplifier and speaker. Time deals invited. S.O.S. Cinema Supply Corp., 604 W. 52nd St., New York 10, N. Y.

Chair-ity begins at S.O.S. 300 Heywood veneer, \$4.75 293 rebuilt Andrews inserted panelback, spring cushion, \$4.95; 223 rebuilt late International, fully upholstered, with spring edge cushions, \$8.95. Send for Chair Bulletin. S.O.S. Cinema Supply Corp., 604 W. 52nd St., New York 19, N. Y.

For sale: Complete used theatre equipment. 525 upholstered Heywood-Wakefield seats, Western Electric sound, Simplex projection, etc. Lido Theatre, Faribault, Minn.

Rebuilt Simplex SP-Complete Arcs. Peerless LI lamps, Spotlamps, Simplex mechanism. Also 35mm Fried film printer, "Vic" Greitzinger, 1066 Trestle Glen Road, Oakland 10, Calif.

For sale: Pair RCA PG-201 16mm sound projectors, dual speakers, zipper covers, first class condition, look like new. Price \$700. Frank Frey, Box 784, Troy, Tenn.

Two good Simplex mechanisms. A real bargain! In fine running condition, \$50 each. Boxoffice, 4418.

Two used Simplex machines with rear shutters, pedestals, magazines. In good running condition, for \$200 per pair. Boxoffice, 4419.

For export at a bargain! All makes Suprex and low intensity lamps and rectifiers. Simplex, Powers and Motograph mechanisms. Sound equipment; used lenses, all sizes; used reels and film cabinets. Boxoffice, 4420.

One Brenkert F-7 Master Brenograph, used, but in first class condition. Worth over \$1,300. Our price, \$550. Boxoffice, 4421.

For sale: Model 91 reconditioned Brandt box-office money changer, price reasonable. C. A. Doyle, Box 443, Eau Claire, Wis.

## GENERAL EQUIPMENT—NEW

Replacement speakers for Simplex Senior in-car speakers, manufactured by Jensen, \$1.95 each; leatherette, long wearing, plastic coated with will backing, colors: blue, brown, red and green. Regular \$2.10 yard, only \$1.75; coated lenses, F2.0 speed, \$99. Holmes 16mm Rex sound projector, complete, new, special, \$369. Drive-in speaker ramp switch panel, with post light, transformer, 19-inch rack mounting, new, \$175. With cabinet, \$195. Minimum order \$10; 25 per cent with order, balance C.O.D. Joe Hornstein, Inc., 3330 Olive St., St. Louis 3, Mo.

Play up attractions with tempered Masonite marquee letters, 4"—35"; 8"—50"; 10"—60"; 12"—85"; 14"—125"; 16"—150. S.O.S. Cinema Supply Corp., 604 W. 52nd St., New York 19, N. Y.

S-T-R-E-T-C-H your \$\$\$ at S.O.S. Rectifier bulbs, 15 amp, \$4.59; coated lenses (25% more light), \$100 pair; intercom telephones, \$9.95. S.O.S. Cinema Supply Corp., 604 W. 52nd St., New York 19, N. Y.

## DRINK-VENDING MACHINES

1,000-cup capacity Drink-O-Mats, factory rebuilt with Changemakers for 5c or 10c operation; 3 flavor selections, \$875; 4 flavor selections, \$925. FOB New York. Coldrxn, Inc., 234 West 50th St., New York, N. Y.

## THEATRES WANTED

Theatre, Nebraska, western Iowa, northern Kansas. No brokers. Over 400 seats. Town 1,800 population or over. Confidential. Experienced. L. J. Burkitt, Sparta, Wis.

Sell your theatre privately, 32nd year. Highest reputation, know-how, Arthur Leak, Theatre Specialist, 3305 Caruth, Dallas, Tex.

Wanted to buy or rent, theatre anywhere. Box 44, Paris, Ill.

Colorado, New Mexico. \$1,000 monthly profit, minimum. Ample finances. Confidential. Boxoffice, 4403.

Experienced independent wants to buy or lease theatre in Seattle, Washington or Portland, Ore. exchange area. Replies held confidential. Boxoffice, 4417.

Retired automobile dealer considering theatre. Largest situation \$30,000 handles. Southwest only. Boxoffice, 4426.

Want theatre southeast Missouri or nearby. Town over 2,500. \$15,000 available. More if partnership justified. Boxoffice, 4427.

Missouri, Kansas, Oklahoma. Town 2,000, controlled. Prefer leased building. Consider run-down place. Boxoffice, 4428.

West Texas. Will have \$40,000 cash. Want locate this fall. Visit anything worthwhile. Boxoffice, 4429.

Want to lease theatre or drive-in, southeastern state. L. A. B., Box 948, Jasper, Ala.

## THEATRES FOR SALE

Theatre For Sale: Selected listings in Oregon and Washington now available. Write for list. Theatre Exchange Co., Fine Arts Bldg., Portland, Ore.

Build double parking Drive-In theatres under franchise Patent 2,102,718, reissue 22,756. Up to 30% more seating capacity with little additional cost. Louis Josseland, 3710 Mt. Vernon, Houston, Tex.

Pacific Northwest theatres for sale. Write Irv Bowron, sales manager, Theatre Sales (Div.), Fred B. Ludwig, Bk. 4229 N. E. Broadway, Portland 13, Ore.

Private listings—Good situations in Texas that will bear strict investigation. Information only at Southland Theatre Brokers, 408 S. Harwood, Dallas. Phone Randolph 9822.

Theatre for sale or lease: Recently remodeled, 568 seats. Air conditioned. Two tenants. Owner can live in building. Subsequent run. Boxoffice, 4401.

Kansas City, Mo., neighborhood theatre. Potentials for live wire showman. Long lease, low rent, good concessions. Books open. Reasonable, terms. No brokers. Boxoffice, 4406.

Rocky mountains. Excellent county seat town. New projection, sound. Netting over \$10,000. Long lease. Full price, \$29,000. Terms. Boxoffice, 4380.

Modern small town theatre. No correspondence; come see it. Charles Rook, Bushnell, Fla.

\$35,000 down will buy \$68,000 theatre, netting \$12,000 yearly. Write Walter Jackson, Chillicothe, Mo.

Ideal family situation; no opposition; 375 seats; visit after 7 p. m. Aurora, Russellton, Pa.

For sale by owner: Going theatre. Excellent setup for family operation. 411 seats, equipment, buildings, sweetshop, business office and apartment, \$37,500 cash; will discuss terms. Only theatre in area, serves several small towns in agricultural community. 60 miles west of Los Angeles. Reply to Mrs. John C. Willard, Box 33, Simi, Calif.

Texas oil town, large permanent payroll, only theatre, building included, \$16,000 down. Strand, at Talco, Tex.

Well equipped theatre, town 5,500 southern California. \$15,000 cash, balance five years.

Newly equipped theatre and building, one of California's fastest growing coast towns. \$40,000 cash, balance over five years.

Equipment and leasehold two theatres, southern California town, 8,500. Ideal climate, excellent for family operation. \$20,000 cash, balance over three years.

Fifteen hundred seat theatre, equipment, leasehold and parking lot, Los Angeles, equipment new. \$40,000 cash, balance five years.

Los Angeles theatre, 800 seats, subsequent run. Ideal for family operation. \$5,000 cash, balance over three years.

Equipment and leasehold southern California town, 650 seats, 4,500 population, excellent climate. Ideal for family operation. \$7,500 cash, balance in five years. Rental \$350 per month.

Western Colorado, 750 seats, equipment good, lease reasonable. Mountain altitude, hunting, fishing. \$10,000 cash, balance in four years. Lease includes two store rooms, one apartment. Town of 2,000, with large trade area, no competition. Ideal family operation.

Amusement Realty Company, 110 S. Beverly Drive, Beverly Hills, Calif. Crestview 5-1542.

Only theatre town 2,000, northeastern Ohio, seating 270. Nice lease; good equipment; profitable family operation. \$4,500 cash takes everything. Boxoffice, 4430.

If you are unable to build a drive-in theatre because of present NPA regulations, take advantage of the unusual opportunity to purchase our modern 900-car drive-in theatre, completed within the last two years. All metal screen construction and other features of our theatre lend themselves to disassembly and reconstruction with minimum effort. Other business opportunity compels our decision to sell. Boxoffice, 4431.

I've made mine. Other investments now dictate sale of 750-seat theatre near Kansas City. Wonderful opportunity to increase consistent earnings. \$25,000 down. Boxoffice, 4432.

Near Dallas: 280-seat theatre, long established, excellent condition, in small town. Priced under \$15,000. Box 236, Kemp, Tex.

Theatres, Colorado. No opposition, drive-ins or television. Good payroll. Clear selves in 2 or 3 years. One in town of 8,000. Box 152, Manitou, Colo.

Theatre for sale: North Texas oil field town, by absentee owner. Making money; good school and churches. Ideal for family operation. Boxoffice, 4433.

Theatre designed by theatre architect, 2 years old, completely equipped. Beautiful apartment and garage in basement. Town of 1,800 people; good trade territory. No competition. \$32,500, including real estate. You will have to see to believe! Frank Patterson, Junction City, Ark.

San Antonio area. Only theatre, good town. Finest building, equipment. Serious illness. \$18,000 down. Very profitable. Others, this area. Leak, 3305 Caruth, Dallas, Tex.

## THEATRES FOR SALE (Cont'd)

County seat, near 10,000, near Tulsa. Owner shows 31-month payout. Best equipment, nearly new. Established 21 years. Illness forces. \$21,000 down. Also: Missouri county seat, large payroll. Includes building. Sub-rental, \$18,000 down. Texas downtown, 1,490 seats. Reactivation imminent. \$31,000 handles. Leak, Specialist, 3305 Caruth, Dallas, Tex.

Best area Arkansas. Growing town's only theatre. Area has everything. Good plant, profit. \$12,500 down. Similar, same section, without building, \$10,000 down. County seat drive-in, college, factory town, 10,000, \$23,000 down. Leak, 3305 Caruth, Dallas, Tex.

Near Waco. Controls town 2,000. Best high equipment. Neglected. \$13,750 handles. Some area, including fine building, \$15,000 down. Leak, 3305 Caruth, Dallas, Tex.

De luxe drive-in. Partnership dissolution. Dominates booming city, 55,000. Central southwest. Large manufacturing plant, 25,000-man camp coming. Finest equipment. Land included. Excellent consistent profit. Show tax records, everything. Finest buy anywhere; \$55,000 down. Boxoffice, 4425.

New Mexico. Only theatre, city 2,000. Elevation 3,500. Perfect climate. 75-foot frontage. Buildings, apartment included. \$165 month outside income. Latest Simplex booth. Health seekers, sportsman's paradise. Priced about 2 1/2 years payout. \$20,000 down. Boxoffice, 4424.

## THEATRE SEATING

Parts for all chairs. Send sample for quotation. Fensin Seating Co., Chicago 5.

Chair supplies. Everything for theatre chairs. Fensin Seating Co., Chicago 5.

Used chairs, guaranteed good. Advise quantity wanted. Photographs mailed with quotation. Fensin Seating Co., Chicago 5.

Seat covers: Sewed combinations, all makes, all styles. Send your sample for quotation. Fensin Seating Co., Chicago 5.

Patch-O-Seal cement. Patching cloth, solvent, etc. Fensin Seating Co., Chicago 5.

Upholstery Fabrics: All kinds. All colors. Send your sample for matching. Fensin Seating Co., Chicago 5.

Tighten loose chairs with Permatone anchor cement. Fensin Seating Co., Chicago 5.

No more torn seats: Repair with the original Patch-A-Seal. Complete kit, \$6. General Chair Co., Chicago 22, Ill.

Chair Parts: We furnish most any part you require. Send sample for price, brackets, backs and seats. General Chair Co., 1308 Elston Ave., Chicago 22, Ill.

Several thousand used opera chairs now in stock. Can furnish any amount you request. Full upholstered back, insert panelback, boxspring and spring edge seat. Write for photo and state amount and incline. We also manufacture new chairs. General Chair Co., 1308-22 Elston Ave., Chicago 22, Ill.

Many years in the seating business is your guarantee. Good used chairs are not too plentiful but we have the pick. Full upholstered, panel back and many other styles. We furnish proper slope or level standards to fit your floor. All size 18x21-inch chairs. Our prices are lowest. Write for exact photo and price. We furnish parts for all makes. Send sample. Good quality plastic coated leatherette 25x26-inch, all colors. 55¢ ea. Chicago Used Chair Mart, 829 South State St., Chicago 5, Ill.

No more loose chairs: Get "Firmstone" Anchor cement, \$5 per box. General Chair Co., Chicago 22, Ill.

280 extra good chairs; upholstered, spring cushions. Plaza Theatre, Lamar, Mo.

For sale: 800 Heywood-Wakefield chairs. Now in use Broadway Theatre, Albert Lea, Minn. Must be removed shortly. Bargain price for fast deal.

## THEATRE TICKETS

Prompt service. Special printed roll tickets. 100,000, \$26.70; 10,000, \$7.80; 2,000, \$4.95. Each change in admission price, including change in color, \$3 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., 109 W. 18th St., Kansas City, Mo.

Drive-in theatre tickets. Send for samples of our special printed stub red tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

## POPCORN MACHINES

Popcorn machines, all makes, \$100 up. Kettles for all makes popcorn machines. Consolidated Confections, 1314 So. Wabash Ave., Chicago, Ill.

Burch, Manley, Cretors, Star, all electric French fry types. 50 Hollywood type, theatre special electric poppers from \$250. Karmelcorn Equipment, 120 S. Halsted, Chicago 6, Ill.

Pre-popt popcorn, "ready to eat," shipped everywhere. New Star popcorn machines, also samples. National Pop Corn Supply Co., Dept. B, 107 Commonwealth Ave., Buffalo 16, N. Y.

## THEATRICAL PRINTING

Window cards, programs, heralds. Photo-Offset Printing. Cato Show Printing Co., Cato, N. Y.



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## NEVER TRUST A GAMBLER

### THINGS YOU'LL WANT TO KNOW

#### TYPE OF STORY:

Detective Drama

#### CAST:

Dane Clark  
Cathy O'Donnell  
Tom Drake

#### RUNNING TIME:

79 minutes

#### HIGHLIGHTS:

Startling film techniques used to follow police hunt for killer. Big city homicide squad shown in action looking for murderer through laboratory eyes...fingerprint rooms...ballistics tests...city-wide dragnets. Inter-city police cooperation traps fugitive criminal on highway. Thrill chase-finale pins girl sky-high in giant crane. "Interest sustained throughout."  
—Motion Picture Daily.

#### RELEASE DATE:

In release

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... THE BOTTLE POINTS TO A GIRL



... THE GIRL MARKS THE MAN

... AND A LIE DROPS THE NOOSE  
ON THE *Murderer!*

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## NEVER TRUST A GAMBLER

starring DANE CLARK • CATHY O'DONNELL • TOM DRAKE with Jeff Corey

Screen Play by JESSE L. LASKY, JR. and JEROME ODLUM • Produced by LOUIS B. APPLETON, JR. and MONTY SHAFF • Directed by RALPH MURPHY